

EAST WEST

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PREFATORY NOTE

THIS number of the Museum Bulletin is devoted to a catalogue of the Museum's Special Exhibition "East and West," which opens for three months at the beginning of October 1952. There is first a series of short articles by the Curators of the Departments concerned; this is followed by a detailed catalogue of all the pieces included.

This publication has been made possible by the gift of a donor who wishes to remain anonymous.

GERARD BRETT
Director

INTRODUCTION

THE interactions of the great civilizations form one of the most fascinating branches of knowledge. This exhibition is devoted to one aspect of the subject—the artistic influence of the East on the West. This is an influence that is Protean in form and variety. It is illustrated here by pieces which are part of, or are on indefinite loan to, the collections of this Museum. For the purposes of the exhibition we have drawn an arbitrary line of division between East and West, to run North and South through Bombay. Thus India, South East Asia, China, and Japan are considered to be East, while the countries bordering on the Caspian, the Black Sea, the Mediterranean, and the Atlantic are West. The Museum is planning a second exhibition devoted to the complementary influences of the West on the East, to take place in about a year's time.

Geography has made China and India the two most important countries of the East in this context, and of the two, China has always meant more to Europe. The approach from the West was either by land across Central Asia, or by sea through the Indian Ocean and the Straits of Malacca. The traveller on either route faced formidable difficulties, on the first those of mountains and deserts, on the second the monsoon in the Indian Ocean. The evidence we have suggests that the land route is the older. Occasional western-influenced objects appear in China in the late Chou period. At about the same time, and at least as early as the third to first centuries B.C., Chinese silk, and possibly other products too, were coming into the Eastern Mediterranean in quantity. Virgil speaks of Chinese silk worms in the second

Georgic, and we may surmise that the silk came to the West by land. One of the results of Chang Ch'ien's journeys in 138–26 B.C. had been the opening of the so-called Silk Roads across the Central Asian deserts and through the Pamirs to Turkestan; the routes divided west of the mountains, the northern going by the Caspian to Trebizond on the Black Sea, the southern onto the Persian plateau. Among the permanent motives of Roman policy in the Near East was a commercial struggle, probably in part for a share of the Chinese exports, waged on the Euphrates frontier against the Parthian and Sassanian kingdoms of Persia.

The eastern end of the trans-Asian trade route was not always in firm Chinese hands, and in the earlier years the periods when Chinese objects seem to have been commonest in the West, and western in China, coincide with those of Chinese control over Eastern Asia. One such period is the seventh and earlier eighth centuries A.D., when the T'ang dynasty of China controlled the eastern, the Sassanids and later the Arabs in Persia the western end of the route, the latter to the exclusion of all western competitors. Later this control weakened. It was not fully re-established until the Mongols ruled over the whole route in the thirteenth century; Genghis Khan occupied Peking in 1214, and his son Hulagu captured Baghdad in 1258. There followed a renewed East-West relationship marked by the Chinese journeys of missionaries such as John of Pian Carpini or William of Rubruck, and, above all, of Nicolo, Maffeo, and Marco Polo. Chinese influence reflecting this is evident on Seljuk and later Persian ceramics, miniature painting, and textiles, notably carpets. The downfall of the Mongols, when the Ming took over China in 1368, and the Ottoman Turks the Near and Middle East, ends this interlude.

Although both Ming and Ottomans were anti-foreign, the break in relationship did not last long. This time the change comes from the opening up of the sea route. Alexandria had always been the entrepôt for both land and sea trade between the Mediterranean and the Red Sea, especially the ports of Arabia and beyond. The first dominant motive of this connection was the Arabian spice trade. The spice trade is mentioned in the Old Testament, and Arabian spices form another of the enduring motives of Near Eastern history. Even in the seventeenth century Milton sensed

*Sabaeen odours from the spicy shores
Of Araby the blest.*

Alexandrian navigators traded first as far as Axum at the southern end of the Red Sea. By the first century A.D. they had pushed out across the Indian Ocean, and learned to use the monsoon, which is referred

to in the Roman *Periplus Maris Erythaei*, or "Tour of the Red Sea." Western objects of this period, probably from Alexandria, have been found east of our dividing line, at spots far apart, and printed textile pieces, claimed to be Indian and of the third and succeeding centuries A.D., at Fostat, the site of old Cairo. These corroborate the evidence of the many circus animals exported from India to Rome during the Empire. The connection across the Indian Ocean continued in the earlier Christian centuries; the legend of St. Thomas, the apostle of India, is one piece of evidence. But as with the land route, the curtain was lowered in the seventh century so far as the Mediterranean is concerned; the Arabs with their bases at Alexandria and on the Persian Gulf barred the sea route. It was not until nearly 1500, with the growth of Portuguese sea power fostered by Henry the Navigator, that this picture was changed.

In 1487 Bartholomew Diaz rounded the Cape of Good Hope; ten years later Vasco da Gama pushed on across the Indian Ocean to Calicut on the west coast of India. This seems to have been the catalytic event in a great process of change. Europe was already fascinated by its ideas of the Outside World, especially the East and the mysterious countries there—the popularity of Sir John Mandeville's fanciful book of Travels shows this—and Vasco da Gama's voyage, promising the realization of so many European dreams and hopes, was the first in the great series of journeys of discovery which only reached a stage with Scott and Amundsen at the South Pole.

The European efforts to find a route to China without going across Asia went in three directions—the western and northwestern, which led to the discovery of America; the northeastern, between Siberia and the Arctic ice; and the southern. It is the last that concerns us. For almost 100 years after Vasco da Gama the Portuguese managed to keep this route as much a monopoly as it had been for the Arabs before them. But with the decline of their sea power, and especially with the fatal union of the crowns of Spain and Portugal in 1580, the prize slipped from their grasp. The English East India Company was founded in 1600, the Dutch in 1602, the French in 1664. From 1600 on discovery and settlement by all three nations in India, the southeast Asian archipelago, especially the Moluccas or Spice Islands, and up the Asian coast to Macao and Canton in China, Yedo, the modern Tokyo in Japan, proceeded rapidly.

It is in this modern period, with comparative freedom of communication, that the influence of East on West has been strongest, and to it that this exhibition is almost entirely devoted. There are three categories: purely eastern objects exported to the West; eastern objects

made, often to order, to fit western taste or the eastern idea of it (the effect of which was often to introduce western influence into eastern objects made for the East); and western imitations, the so-called "Chinoiserie." The first is exemplified in paper, an eastern invention avidly grasped in the West, and less strongly by furniture and lacquer. The tremendous range of Chinese export porcelain best exemplifies the second, and the European versions of Indian painted textiles and of Chinese and Japanese lacquer the third.

It is well said that "the romance of distance . . . dominated nearly all the ornament of the eighteenth century." It was a distance both in space and in time, and its acceptance is the real beginning of our archaeologically minded age. Here we give some illustration of the distance in space. The ceramics show the variety in type both of Chinese porcelain, whether specially made for export or not, and of the European imitations of it. These were sometimes direct, as were the Elers copies of I-hsing ware, or Whieldon's "agate" pottery; sometimes indirect, for example the English copies of Japanese Imari ware, itself after a Chinese original. The variety was one also of use; with the introduction of the eastern habit of drinking tea, eastern vessels were brought to the West, and soon copied. This was a seventeenth century development. Diarists of the time, such as Pepys and Evelyn, mention the first time they drank tea, and a generation later the antiquary William Stukeley mentions that it was becoming fashionable at Cambridge in 1706-7, when he was an undergraduate.

Few Chinese exports of furniture to the West are extant now, but records and inventories of the seventeenth and eighteenth centuries show that at that time it was common among the rich throughout Western Europe. Its influence on many eighteenth century styles is plain. The typical "Queen Anne" chair closely follows a Chinese type, and the claw-and-ball foot is said to be of Chinese origin. Furniture made in the East for the western market is illustrated by an ebony chair and a magnificent ebony and ivory cabinet possibly made in Goa, the capital of the Portuguese Empire in the East. The best known western imitation is perhaps "Chinese Chippendale." We also illustrate both the genuine eastern lacquer, made from the sap of a type of sumac tree, and the western imitation, which is basically a form of varnish.

Silk has been desired ever since it was first known. It is perhaps the most important product to have come from east to west, and A.D. 556, when silk worms from the East are traditionally said to have been brought to Constantinople, must rank as commercially one of the most important dates. Silk is the chief, if not the only, Chinese export we hear of throughout the earlier centuries, and traces of it are found at

third century Mesopotamian sites such as Palmyra and Dura-Europos on the Euphrates. Its influence on earlier western textile design coincides with the centuries when the Silk Routes were open; it was strong, for instance, during the thirteenth and fourteenth centuries. We illustrate here the type of late Chinese painted silk which was popular in Europe in the eighteenth century; Marie Antoinette used it in furnishing the Petit Trianon at Versailles. We also show the painted textiles of India. These are most important in this context, since it was the export of them by the three East India Companies, their extreme popularity, and the constant efforts to reproduce "the Indian manner" with European processes that led ultimately to the establishment of the present textile printing industry. Elsewhere in the exhibition we show shawls of the eighteenth and nineteenth centuries, illustrating the origin of the type in northwest India, and its reproduction in many materials, especially at Paisley, with European techniques.

Paper is by its nature the one Chinese invention which fits into the first of our categories—an eastern invention exported to the West—and into that only. Despite what is to us the fundamental character of paper, the export and the knowledge of it in the West are comparatively recent. The earliest Chinese example we show is a painting on paper, dating from about A.D. 700. Hundreds of years later, when the Near Eastern sources of papyrus were closed and the supply of vellum was proving insufficient, the introduction of paper came to Europe at a most critical time. Almost all European printing, from its fifteenth century beginnings, has been on paper. We illustrate further two almost equally important Chinese inventions connected with it, those of printing with moveable type, and of paper money.

The influence we trace in these three categories of object has been continuous. With the break-up of the Western cultural tradition it loses much of its coherence, and we are still too close to this latest stage to see it clearly or to include it here. One of the new and recent features has been the succession of comparatively short-lived fashions in taste and ornament. The best known of these is the "Aesthetic" movement of the nineteenth century, characterized in part by the influence on such men as Whistler of Chinese "blue" (or, as we would say, blue-and-white) porcelain, or of Japanese textiles. The influences of the East on the West and the western imitation of the East are bound into our own culture today. It is still unclear whether the East retains sufficient vitality, or the west sufficient receptivity, for the process to continue.

GERARD BRETT

EASTERN AND WESTERN CERAMICS

Chinese Ceramics and Their Influence Upon Europe

. . . it is, of course, in ceramics that China's inspiration has been of paramount importance; there, all Europe has sat at China's feet.

L. BINYON

CHINA has been an exporter of ceramics since remote times. Pottery goes back beyond history in China, even beyond the use of the potter's wheel. It was during the earlier part of the Six Dynasties period (A.D. 220-589) that increasing attention was given by Chinese potters to improving the quality of their wares. Simple pottery is not impervious to moisture, and various ways of making it more serviceable have been tried, the earliest and most usual method being that of glazing. The simplest type of glaze used in China was a soft lead-silicate, similar to lead glazes used in other parts of the world up to the present time. A more developed type of glaze contained feldspar. The two types probably merged in a few intermediate specimens in which no clear distinction can be made. Glazes were frequently coloured by the addition of metallic oxides.

Another method of improving ceramics was by *vitrification*. The Chinese potter soon came to realize that this took place only after the attainment of a critical temperature, depending upon the ingredients of the body material. Vitrification is essential to the production of stoneware and porcelain. A high vase in the Museum's collection is formed of the same clay throughout, but the base is pottery and the top is technically stoneware, as only the top of the kiln was at a sufficiently high temperature to bring about vitrification. Close examination of a piece like this would reveal to the potter that the base was quite soft and not impervious to moisture, while the upper part was vitrified, hard, resonant, and impervious. Accidental vitrification led to deliberate vitrification, with the consequent opening of very important new vistas in Chinese ceramics, as it is only the vitrified wares of China which have given that country its primacy in ceramics. The stream of progress was not to stop here, however. The first vitrified wares were formed by the fusing of the silica normally present in all clay. The next step was to add more silica to secure a more vitreous (glassy) ware. Petuntse (china rock) was used for this purpose, and mixed with clays of various degrees of fineness. This produced a stoneware, hard and resonant but not translucent. When the finest grade of china rock

was combined with true china clay (kaolin, a more broken-down form of the same substance) these materials fired together with the addition of less important ingredients, such as lime, produced Chinese porcelain as we know it today. This beautiful material—translucent and capable of being glazed to a shining whiteness—is a ware so perfect that it is only because we have been accustomed to it from childhood that we have ceased to wonder at its perfection. It is perhaps China's greatest contribution to the world, and one so characteristic that we still refer to it by the name of the country of its origin, as "china" or chinaware.

For the last two thousand years the Chinese have shown a most amiable willingness to make anything that the "foreign devils" wanted and were willing to pay for. It would be a rash person indeed, therefore, who would give a first date for the export of Chinese porcelain. There is evidence to show that it was being exported in the T'ang dynasty, and fragments of T'ang white porcelain have been found at the ninth century site of Samarra on the Tigris. Wherever Chinese porcelain penetrated it caused discontent, as its perfect glaze and shining whiteness were so much superior to anything else known. Unsuccessful efforts to equal it in other materials were made by the potters of many other countries—the true nature of porcelain being unknown outside of China.

It seems to have been about the time of the T'ang dynasty (A.D. 618-906) that the first demonstrable effect of Chinese ceramics upon other countries is found. Persia and Egypt felt the impact very soon, but a full thousand years elapsed before the influence of T'ang wares was seen in English pottery. Two or three varieties of T'ang pottery can be mentioned as having had a perceptible effect upon the potters of Staffordshire. The potter whose work shows T'ang influence in its most evident form is Thomas Whieldon (active 1740-80). Whieldon was one of the first Staffordshire potters to become famous as an individual for his progressive ideas and enlightened views, and he turned to early Chinese sources for inspiration. The Chinese techniques employed by Whieldon were particularly the use of a deliberately streaky effect of coloured lead glazes, and the making of his "solid agate ware," in which a fine pattern was produced by thin lines of coloured clay, the pattern extending through the wall of the object. Solid agate wares could not be thrown on a wheel and had to be built up by hand. They were, in consequence, somewhat expensive to make. A marbled ware was therefore developed, in which the pattern of the veining was on the surface alone and did not extend beneath it. All these types are now collectors' prizes, and difficult to obtain. It is hardly possible to

estimate the contribution of Josiah Wedgwood to these wares during the five years that he was Whieldon's partner, ending in 1759. We know, however, that he had a keen eye for form, and a restless intellectual curiosity which was never satisfied. Chinese influences are perceptible in several of the wares produced by Josiah Wedgwood, the world's greatest potter, in subsequent years.

The exhibition includes T'ang wares with a deliberately streaked glaze and similar wares by Whieldon & Wedgwood, also specimens of the "solid agate" technique from both periods. A T'ang tea-cup, of the earliest known type, is also shown with a *rosso antico* tea-cup by Wedgwood.

It seems to have been in the sixth century A.D. that white glazed porcellanous wares, followed a little later by true porcelain, became popular in China. These continued to improve in quality until they reached their fullest development in the Sung period (A.D. 960-1279), the golden age of porcelain. The famous Sung Ting ware was exported, and like the later blue-and-white porcelain was copied by foreign potters. English copies of Ting ware were made in the middle of the eighteenth century, usually in white salt-glaze, which made a substitute not to be despised. It was white in colour, extremely hard, slightly vitrified, and formed an inexpensive material in which to execute copies of Chinese wares. Specimens of Sung Ting ware and English copies of it are shown in the exhibition.

As the ceramics of the Sung dynasty reached their highest level in single-coloured glazes and subtle, almost hidden decoration (*an hua*), so the porcelain of the Ming and Ch'ing dynasties was most famed for its painted decoration, although monochromes were still in use. The porcelain painted in underglaze-blue was from early times a popular subject for manufacture and export. It began in Sung times and reached a high level of maturity in the Ming period (1368-1644), when the Imperial factory was established and wares were sent each year to the Emperor. The early fifteenth century saw the creation of the finest specimens. A decline set in and continued to the end of the dynasty in 1644, although the later reigns saw the manufacture of a good deal of export porcelain. The finest Ming pieces are surpassed in technical perfection—although not in any other respect—by the best work of the K'ang Hsi period (1662-1722), in which Ch'ing (Manchu) blue-and-white porcelain attained its zenith. The brush-work was more precise than that of the Ming porcelain, and the blue a finer quality; the potting was generally very good. It was the fashion in the later nineteenth century to consider only K'ang-Hsi blue-and-white worth

collecting. Now, however, the pendulum has swung in the opposite direction, and Manchu porcelain has suffered an eclipse, no doubt only temporary.

The widely diffused exports of Chinese ceramics produced as a first perceptible effect the imitation of Chinese porcelain by a tin-enamel. A white surface could be obtained on pottery of any colour by coating it with a layer of tin-oxide, usually covered by a lead glaze. This process was of great importance in the history of ceramics. It apparently began in Persia and Egypt, and was practised in Spain by Moorish potters from about the eighth century onwards. The Hispano-Moresque wares became very famous and exerted a strong influence on the ceramics of Italy and of France. These lustred wares were brought from Valencia to Italy by Majorcan ships, hence the name "majolica" became attached to them. In France, however, the tin-enamelled wares were known as "faïence" after the Italian ceramic centre of Faenza. In Holland and England this type of pottery became known as "Delft," after the chief ceramic centre of Holland.

In the efforts of European potters to equal the perfection of Chinese porcelain, the tin-enamel wares—in which the resemblance is only a superficial one—were merely a compromise. They did not stand close comparison, and the potting was usually thick. Experiments therefore continued, resulting in the soft-paste of the Medici factory in Florence (1565–1620), St. Cloud, Chantilly, Mennecey, Vincennes, and early Sèvres. In these artificial porcelains, glass (or its component materials) was used to combine with the white china clay and produce a fused substance having translucency and resonance, two characteristics of true porcelain. With time the fatal weakness of soft-paste, its liability to kiln distortion and spoilage, became fully known, and shortly before Père d'Entrecolles wrote the first of his two famous letters from China describing the manufacture of true porcelain (1712 and 1722), the German alchemist J. F. Böttger at Dresden achieved a true hard-paste porcelain as made by the Chinese. This was one of the greatest ceramic achievements of all history.

Soft-paste porcelain led by the path of experience to hard-paste porcelain, the distinctive English contribution being the use of bone-ash to prevent kiln distortion. The discovery of china stone and china clay in Cornwall by Wm. Cookworthy before 1768 led to their adoption in English ceramics, and although England's hard-paste experiment, beginning with Plymouth and Bristol and ending with the New Hall factory, produced little of great importance, the use of the Cornish materials gradually spread to all the English factories of repute. This

caused the extinction of true soft-paste porcelain in England in or about the last quarter of the eighteenth century, and the creation of the characteristic bone china of England, which has retained its popularity to the present day. It should be pointed out that soft-paste porcelain was invented and manufactured—as the tin-enamel had been—solely as an occidental imitation of Chinese ceramics; there had been no Chinese “tin-enamel” or “soft-paste.”

It is generally believed that Chinese blue-and-white porcelain has had a more profound effect upon European ceramics than any other Chinese ware. While this is possible, it is by no means certain. It might be said that no Chinese wares have made a greater impression upon European potters, nor has there been one more easy to document, than the stonewares of I-hsing. The I-hsing kilns are located in the province of Kiangsu, not far from Shanghai. The characteristics of the ware are very distinct, and consist of a hard, close-grained, and finely modelled red, black, or buff stoneware, in shapes dictated by simple expediency or gay flights of fancy, sometimes a combination of both. Precision of potting seems to be a feature inherent in I-hsing wares and the clay is so fine in grain that the very precisely modelled forms achieve their fullest possible distinction.

Perhaps the most dramatic incident of the effect of I-hsing upon European ceramics was in the Elers ware. The Elers brothers were Dutch potters who came to England and established themselves before 1693 in Staffordshire where they manufactured Chinese-style coloured stoneware for a constantly increasing circle of customers. This copied not only the material of I-hsing, but also in many cases the shapes, and in all instances the characteristic potting. English potters, however, would have found it difficult to equal the precision of I-hsing thrown forms by the use of the wheel, and as the same precision of result was considered necessary, it was attained by the use of a lathe instead of a wheel. The piece would no doubt be thrown on the wheel in the usual manner, and a final “truing-up” and fitting of the lid done on the lathe before firing. Thus forms were produced which were quite as exact as their Chinese prototypes, and often bore a striking resemblance to them. The trade knowledge of the Elers brothers was spread throughout Staffordshire by Astbury and Twyford, and many other potters set to work making the ware, the demand for which was being rapidly built up by the spread of the tea habit. Specimens of I-hsing wares and English copies of them are included in the exhibition.

Pottery is an essentially practical substance; porcelain, on the other

hand, was frivolous in its usual forms. The greater the wealth and leisure of the upper classes, the greater their interest in things new and strange. It is not surprising, therefore, to find Chinese influence more frequently and fully expressed in porcelain than in pottery. Small Chinese and pseudo-Chinese figures were modelled, and "Chinese taste" in porcelain decoration led to the development of a wide range of designs extending from a true copy of Chinese motives through various blends of these with rococo influences, and culminating in "chinoiserie," a style completely European in origin.

The pressure of Chinese influence upon Europe was much more direct in ceramics than in any other art, but varied in intensity from country to country and from period to period. The revival of the English East India trade under Charles II meant the first important impact of Chinese influence in England. The close contact with Holland during the reign of William and Mary, and particularly Mary's extreme fondness for Chinese porcelain, as recorded by John Evelyn, meant an intensification of the Chinese spirit in English pottery and other arts. The total indifference of George I and George II caused a decline, but owing to the influence of Thomas Chippendale, Sir William Chambers, and others, the middle of the eighteenth century saw the widest expression of both true and false Chinese influence in England's history. This was, of course, supported and encouraged from across the Channel, where the court of Louis XV showed great fondness for such things. The remarkable phenomenon of the establishment of at least eight important English porcelain factories in little more than ten years gave Chinese influence a unique opportunity for expression. Some of the products of this period are of great charm, and specimens are shown in the exhibition.

Among the many examples of oriental influence in the ceramics of Europe was the interest shown in the beautiful white porcelain made in the kilns of Tê-hua, capital of Fukien province. Other ceramics were made there also, but for the purposes of the present study, the only significant type was that well-known white porcelain having the peculiar milky translucency which has been compared to the surface texture of *blanc-mange*. It is one of the most popular single types of porcelain that China has ever produced, and its popularity has held without serious interruption since Ming times. The potting was usually very good, the shapes being imaginative, original, and yet showing a clear concept of line. Many beautiful white-glazed cups were made, sometimes copied from cups of carved rhinoceros horn, and sometimes of plain form relieved by a poem incised in "grass characters," a

streamlined form of Chinese calligraphy. The best Fukien wares achieved a remarkably subtle sophistication, and the greater the discrimination shown by European factories, the more likely they were to copy this beautiful porcelain. Probably all the more important early factories of continental Europe copied Fukien porcelain, and it was also copied in England by Bow, Chelsea, Worcester, and Derby. European copies were made sometimes in soft-paste and at other times in hard-paste (true porcelain), but were glazed in such a way as to retain much of the charm of the original ware, and they are consequently among the more desirable types of eighteenth century porcelain. It would seem likely also that some nineteenth century wares like Belleek came about as a result of Fukien influence. These Fukien wares were not only imitated by Europe, but also by the Chinese in other centres; Ching-tê Chên produced a large number of figures that seem to be inspired by and copied from Fukien productions. It is seldom, however, that they achieved the full beauty of the original, which, under the name of "blanc de chine" must be considered among the most charming specimens of the kind that a casual collector would be likely to meet with. Some specimens of the Chinese wares of Fukien and of English and continental copies of them are shown in the exhibition.

Only a small number of types of Chinese painted porcelain seems to have influenced Europe very much. Ching-tê Chên, the porcelain city, was burned down in the disorders consequent upon the end of the Ming dynasty in 1643, and after it was rebuilt seems to have produced export wares for Europe to an important degree only from the time of K'ang Hsi onwards. At this time the decoration was more Chinese in character, often reflecting K'ang Hsi *famille verte*, in which green and iron-red predominate. European armorial designs seem to have come into use with the enamels of the *famille rose* group, made from gold and related to European lustre pink. This type of decoration became popular in the reign of Yung Chên (1722-1735), particularly under the supervision of T'ang Ying, the greatest individual Chinese ceramist in history. Later in the century it became convenient to send much of the ware to Canton in the white, there to be enamelled in designs and patterns furnished by the agents of the importers, which naturally tended to produce a more western type of ware.

The body material of these export wares ranges in quality from a smooth, translucent, whitish paste to a badly potted and glazed greyish ware barely translucent in any light. All types are likely to have the "oily" surface characteristic of Chinese glazes, and a greenish tint

because of the presence of iron as an impurity. Distribution of these wares was very wide. Europe was a large importer of porcelain until its own ceramic manufactures became developed. It then became an exporter, and the demand for the Chinese wares declined, helped by a heavy protective duty in some European countries. The Chinese wares were widely copied in England, France, and Germany, and it is interesting to note that in the early part of last century English factories obtained samples of Chinese wares made for Persia, copied them very accurately and shipped the copies to Persia in commercial quantities. Some of these Chinese wares and the English copies are shown in the exhibition.

The manufacture of the export wares has never ceased, except for a short period after the destruction of Ching-tê Chên by the T'ai P'ing rebels in 1853. Excellent copies of many old patterns and shapes are made, and few large collections would be able to stand the test of a close and critical examination of their contents from the standpoint of probable date. An interesting chapter in the chequered history of "Chinese Lowestoft" was written in modern Paris, whence the varied and colourful imitations of M. Samson have spread in a flood over the world of art, few collections being spared the distinction of possessing one.

A necessary factor in a proportioned appreciation of Chinese export porcelain is to rate it as what it is, a meritorious and often artistic utilitarian ware, and to avoid confusing it with fine porcelain made only for beauty. These table wares were made for use in the houses of the well-to-do of foreign countries, but they were made by men who believed that the cosmic architect Pan Ku carved out the world from primeval chaos with mallet and chisel, and that the moon contains a fair lady, a cassia tree, a three-legged toad, and a hare pounding medicine in a mortar. Although European and sometimes Islamic influences are very evident in this ware, it is also definitely touched with the Middle Kingdom's peculiar glamour and charm.

Imari and Kakiemon Porcelain in Japan and in Europe

ONE of the oriental designs which has exerted an appreciable influence upon European ceramics is the Imari type. This, with its overload of gilding and rich colours, combined well with the English Regency style, and even helped to determine it. Certainly all the qualities that are found in highly decorated Regency porcelain are found at an earlier period in the Imari wares of Japan. The influence does not begin in Japan, however, and like many other Japanese styles found its origin in China. In the later Ming dynasty, one of the most cele-

brated wares was the *wu-ts'ai* (five colour) porcelain; a porcelain usually of good quality, decorated with overglaze colours without gold. There was little attempt at subtlety in *wu-ts'ai* decoration; its effects were secured by colour more than any other factor. These wares were sent to Japan, and the Japanese with their too-frequent lack of restraint in art imitated them with even richer colours and profuse gilding. The subsequent decline of the *wu-ts'ai* style in Japanese hands was the beginning of the Imari style. This style can hardly be said to have had a heyday; it was begun under bad auspices, born of a failing style which depended on surface decoration for its effects, and culminated in an unrestrained and materialistic school of decoration which deteriorated steadily. The middle nineteenth century Imari porcelain made for export to Europe is probably the worst thing Japan ever made in ceramics. Not all Imari is bad, however; it has the same virtues and faults as English Regency porcelain, and can be very decorative at its best and in small quantities. As the progenitor of the showy iron-red and gold Flight & Barr Worcester porcelain, some Spode, and a good deal of Derby, it has therefore played a significant and not unworthy part in the history of English decoration.

A gay and happy style of decoration in coloured enamels upon porcelain had its beginning in Arita porcelain, commencing about the middle of the seventeenth century. It is associated with the artist Sakaida Kakiemon. Always light-hearted in spirit, it was decorated with prunus and cherry blossom, peonies and chrysanthemums, phoenixes, quail and other birds, all lightly and gracefully executed in overglaze enamels of coral-red, three shades of blue and of green, yellow, and a little gold. The first impression that Arita porcelain makes upon the beholder is that it is Chelsea of the red-anchor period. Indeed the resemblance to early Chelsea, Bow, and occasionally Worcester can be so close that sometimes the Japanese origin of the Arita porcelain is only recognized from the body material. This was the "old brown-edged Japan" of the English middle eighteenth century factory lists.

Since all the Kakiemon wares exported to Europe went via the Dutch factory on the island of Deshima and arrived in Holland, one would expect to find some permanent impress of style upon Dutch ceramics. But most of the Dutch ceramics took the form of Delft tin-enamel, and the gulf between the heavily decorated Dutch wares, given an opaque white surface with tin-oxide, and the dainty translucent porcelain of Arita was usually too great to span. An exceptional piece is a Dutch Delft plate in the exhibition with a typical Kakiemon design of quail.

The reception of these wares in Europe was somewhat more than cordial. They were copied extensively at Meissen in the early period, and at St. Cloud and Chantilly, and very widely copied in English porcelain. The great popularity of Kakiemon designs in continental porcelain began to wane about 1740, and in English porcelain they began to be displaced by rococo designs before 1760.

The decline in popularity of the Kakiemon school of design in European ceramics was probably due to greater familiarity with porcelain as a material and a consequent ability to use it to express the rococo styles fashionable at the period. Few styles have produced so many charming objects and so few ugly ones as the style identified with Kakiemon, and it therefore deserves well of posterity.

Specimens of Imari and Kakiemon wares are shown in the exhibition, together with European porcelain inspired by them.

Tea and its Effect upon English Ceramics

*Tea is like the East he grows in,
A great yellow Mandarin
With urbanity of manner
And unconsciousness of sin;
All the women, like a harem,
At his pig-tail troop along;
And, like all the East he grows in,
He is Poison when he's strong.*

G. K. CHESTERTON, "The Song of Right and Wrong"

THE use of tea in China is of considerable antiquity, and literary references to it are found in the third century A.D. Its use was well established by the T'ang period (A.D. 618-906) although probably limited to wealthier individuals. It was at this time that we find the production of pottery cups of medium size with ring handles, shown in the exhibition, which are the first presumable teacups known. Probably many of the T'ang ewers now surviving were made for tea use, although invariably labelled "wine pots" by archaeologists. It may be necessary to point out that the Chinese "teapot" was only used for hot water, and that the Chinese never made their tea in pots until they learned the habit from Europeans. The tea was made in the cup, which was covered to retain the heat while the tea steeped. As China tea requires long steeping, the cup-cover was very necessary; as the Chinese never used cream or sugar, no containers for these were provided. It is debatable whether cup-covers in China appeared much

before the tenth century, but cup stands were probably made long before this. Although the first known Chinese teacups have handles, they lost this feature in later times and the first specimens exported to Europe probably were without handles. Handles make their appearance very early in the English scene, but the handleless cup was made to the end of the eighteenth century. The latter type of cup is becoming increasingly known as a "teabowl," although this term is more correctly applied to Chinese and Japanese bowls of much greater size.

The *Mercurius Politicus* of September 1658 contained the following advertisement: "That excellent and by all Physicians approved China Drink called by the Chinese *Tcha*, by other nations *Tay*, alias *Tee*, is sold at the Sultanness Head, a cophee-house in Sweetings Rents, by the Royal Exchange, London." It was some time before it became an important article of trade. On September 25th, 1660, Mr. Pepys records in his diary "I did send for a cup of tee (a China drink) of which I never had drank before. . . ." The high cost of tea kept down its consumption, as in Mr. Pepys's time it was only for the very wealthy, and more costly than most wines. Silver tea-pots were first made at this time. It is likely that silver posset or caudle cups were sometimes used to drink tea from, and these are occasionally found with chinoiserie decoration. In 1664 the East India Company made Charles II a handsome gift of two pounds of tea, as being a rare and costly novelty from the Far East. In 1678 hardly more than two long tons was imported, which seems to have been more than the market could absorb.

Towards the end of the century the demand for tea had greatly increased, and imports climbed to an average of about 20,000 pounds a year, and the price fell accordingly. In Queen Anne's time the price of tea had fallen to less than one-tenth of its former price, and seems to have averaged about 16 shillings a pound. Queen Anne teapots remained very small and the cups of that time are small also. But as China tea will stand much longer steeping, it is probable that without waste, tea of fair quality could be had for twenty cents a cup. This was cheaper than wine and considered more elegant, although the tea of that time might have seemed strange to our present sense of taste.

Since the English made tea in teapots and not in cups, the Chinese "teapot" suffered a change in form after its adoption in England, the spout being usually set lower so as to retain the tea-leaves. Cream-jug and sugar-bowl forms were invented in Europe, the cream-jug being a very simple one and the sugar-bowl usually a copy of a Chinese covered teacup. The teacup cover of China became translated into the English saucer, sometimes used to drink from, although this required a good deal of dexterity.

As the price of tea fell the demand increased until it became sensational. Normally the traditional conservatism of the English would have delayed its wide acceptance for many years, but it seems to have filled a natural need. Coffee was also popular. As the Quakers disapproved of both tea and coffee as being slightly intoxicating, they considered chocolate—which came into use shortly after—as being an answer to their problem. In consequence they gave such support to the importation of chocolate that almost the whole trade passed into their hands and has largely remained in them. Tea, however, was the most popular drink in smart society. Since few families could afford silver teapots, pottery ones were in great demand. Demand creates supply, and the fact that the Elers brothers were making Chinese-style stoneware teapots at the time when the demand for tea was gaining force was a remarkably fortunate circumstance. Teapots of coloured stoneware in imitation of the I-hsing wares became the principal output of the Elers factory in Staffordshire and were shortly after made by many Staffordshire potters. That so many of these should have survived two and a half centuries of use is a significant indication of the large number originally made. This anglicized stoneware was ideal for tea purposes. It stood changes in temperature well, was potted with exquisite thinness, and has never been surpassed for tea purposes by any other material produced by the ceramic art. The old lead-glazed pottery was clumsy for such a use, and tin-enamel wares were almost always too thickly potted. The brown Rhenish stoneware did not stand sudden changes of temperature, and the “cream ware” only came in somewhat later. The Chinese origin of tea was perpetuated in the decoration of the teapot, usually consisting of applied motives of real or exaggerated Chinese character.

On the authority of the great Linnaeus it was supposed that China tea consisted of *Thea Bohea* (black) and *Thea viridis* (green) as distinct species. It was not until 1843 that it was pointed out by Robert Fortune that the difference was in process of manufacture only, black tea being fermented and green tea simply dried. At first green tea was largely used in England, and tea ordered from China in 1703 was about 75 per cent green. This tea has of course been for centuries the most widely used in China; in England, however, it became gradually displaced by black tea. This was probably owing to the fact that green tea, because of its deceptively light colour, was almost always used in too strong an infusion. The entry of India into the tea trade was comparatively late, and a century ago the tea industry in India was still a very new one. The first important auction of Indian teas was held in 1840, and included about 6,000 pounds. An interesting

tradition in the tea trade attributes the English change of taste in tea to the fact that it was customary for householders to purchase China tea for themselves and India tea for the servants; the servants, however, preferred China tea, and so their employers—drinking India tea without knowing it—ultimately formed a preference for it. The principal difference was in the length of steeping. India tea infused to the extent necessary for a good China growth becomes almost undrinkable; China tea steeped as India tea should be is flat and tasteless.

The first Chinese tea-caddies that came to Europe were often made of I-hsing stoneware of red, buff, or black, and sometimes of porcelain. These were copied by the English in pottery or salt-glaze, the latter often decorated with enamel painting. The range of materials widened very greatly as the century advanced. Mahogany tea-caddies began with the Chippendale period, becoming inlaid with exotic woods after 1770, and often made of satinwood, harewood, or kingwood. They were also made of tortoise-shell, ivory and glass. Silver tea-caddies, often made in sets of three contained in a shagreen case, were made during the English Rococo period (1750–60). One important reason for changing from pottery to wood or silver tea-caddies was that the latter could be provided with locks. It remained for the late Regency period to develop the pedestal tea-caddy of mahogany, later of rosewood, and often called a “tea-poy.” The latter word, by the way, has really no connection with tea at all, and is a corruption of an Indian word *tipai* (tripod) usually applied to small tables of any kind.

F. St.G. SPENDLOVE

EASTERN AND WESTERN TEXTILES

China

CHINA'S greatest textile contribution to the West is silk. How early silk was known in the West is not established, but by the first century B.C. there was a flourishing silk trade between China and the Mediterranean world. It arrived in the West in skeins or as woven cloth, the greatest care being taken by China to guard the secret of its production. Not until the sixth century A.D. was the knowledge of sericulture obtained by the West, when two Christian missionaries smuggled out of the East and presented to the Emperor Justinian a quantity of silk-worm eggs and information concerning the processes used to produce silk. Down through the centuries the knowledge and practice of sericulture spread through the West, and has culminated in the great silk industries of Italy and France.

The entrepôt of West and East was Persia, and it is here in the Sassanian period (third to seventh century A.D.) that silk weaving was first done in the West, and here that we find the earliest influences of Chinese design; but it is not until the fourteenth century that textiles in the Chinese style became at all common, following the conquest of Persia by the Mongol Genghis Khan in the thirteenth century. Cloud forms, dragons, the phoenix, the lotus, and the peony occur in many Persian textiles of this period. Probably best known to us are the Persian medallion and animal rugs of the sixteenth century which abound with Chinese motifs, the most famous example being the Ardabil carpet in the Victoria and Albert Museum in London. The floral motifs were inspired by Chinese silks like that in the fifteenth century sutra volume with its peony design, in this exhibition. Very stylized and somewhat debased Chinese forms are also to be found in other oriental rugs. An example in the Museum's collections but not shown in the exhibition is a Ushak rug of the eighteenth century, though the design derived from floral forms and Chinese cloud bands goes back to the sixteenth century.

It is not until the seventeenth century that Chinese art again influenced western textile design. Following the opening up of direct trade with the East via the Cape of Good Hope, a variety of Chinese wares were imported into Europe. Unlike the textile designers of the earlier period who were inspired by Chinese textile design of that period, the European designers of the seventeenth and eighteenth

centuries sought inspiration in motifs on a variety of wares, particularly porcelain. Seldom does one find them turning to Chinese textiles. A French woodblock-printed cotton of about 1785, was probably taken from a Chinese porcelain. The motifs are from "One Hundred Antiques" which occur frequently in Chinese porcelain design. The "One Hundred Antiques" is a miscellaneous collection of Chinese symbols including those of music, painting, and amusements, and a number of conventional representations of sacrificial vessels, and other decorative motifs.

By no means all inspiration was direct. Other sources were engraved illustrations in books on China published by European travellers to China. The design on a copper-plate printed bedspread (Fig. 9), was probably taken from some such source. Another variation of the same design occurs on a polychrome woodblock-printed cotton in the Museum's collection. In the woodblock print there are sprays of flowers where trees occur in the copperplate print. Whether one design was taken from the other, or both taken from a common source, has not been determined.

An interesting group of textiles comprises those made in China in the European taste for the European market. Examples of embroideries and painted silk are shown in this exhibition. A very fine example is an embroidered hanging probably made at Macao in the first half of the eighteenth century for the Portuguese market (Fig. 11). The whole design suggests a European source, particularly the top border of rococo festoons of flowers and the intertwining floral bands, and crossed anchors and pennants on lances. Embroidery for the Spanish market is represented by a white silk shawl embroidered in the two-ply white silk frequently found in Chinese export embroideries. The so-called Spanish shawls formed a large part of the Chinese textile trade with Spain. The designs, as in this example, contain sprays of flowers which are Chinese in general character, but the garments themselves with their wide knotted fringes were never worn in China and were made exclusively for western trade.

Many Chinese painted silks were imported to Europe and used for curtains, hangings, and bedspreads, but few of these remain although there are numerous references¹ to them. They were also used for dresses, and a number of these have survived. An interesting example of the mid-eighteenth century is shown in this exhibition (Fig. 12). The design consists of meandering floral sprays in a repeat pattern

¹Chinese curtains, hangings, and bedspreads are to be seen in the Du Pont collection at Winterthur outside Wilmington, Delaware, U.S.A.

very reminiscent of painted cottons from India made for the European market at that time. Other examples of painted silks that have survived are those which were designed for or made into ecclesiastical vestments. A fragment with a very rococo design, which may have been part of a vestment, is also shown here.

India

INDIA has made two important contributions to European textile arts: chintz, and Kashmir shawls. The influence of both is still apparent today.

In the seventeenth century, besides cargoes of spices and other commodities brought from India by the East India Companies, were quantities of colourful spreads and hangings made of fine cotton with floral designs applied by means of painting and resist-dyeing. These immediately took the fancy of fashionable Europeans, not only because of their gay and very exotic designs, but also because they were so practical: their colours were fast and would wash well. They were called chint or chitte, from an Indian word meaning "spotted" or "variegated," and it is from this word that our word chintz is derived, and at this time that it came into our vocabulary.

It was not long before the demand far oustripped the supply. To rectify this, attempts were made in Europe to produce chintzes by the quicker and cheaper method of woodblock printing. These efforts were hampered by the lack of knowledge of Indian methods of producing brilliant and permanent colours, and the use of mordants. A serious blow to the industry came in France in 1686 and in England in 1700-1 and 1721, when a ban was laid on the importation of Indian chintzes and the manufacture of printed cottons. It was believed that they were damaging the all-important French silk and English woollen industries. Nevertheless their popularity continued and all efforts to enforce the ban were given up in 1759 in France and 1774 in England. During this period much successful research had been done in dyeing, and vast quantities of beautiful painted and printed cottons flowed on the market when the ban was lifted.

Through the generosity of Mrs. Harry Wearne the Museum has the very large and representative Harry Wearne Collection of Indian chintzes and French and English printed cottons. The pieces chosen from it for this exhibition illustrate the most typical designs of the period. Two main types are found in the Indian chintzes: those in which the Indian Tree, or Tree of Life, is the central figure (Fig. 15) and those with all-over floral patterns. The former were used for

hangings and bedspreads, the latter usually cut up and made into dresses. A dress of Indian chintz on indefinite loan to the Museum is also shown. As in China, we find the Indian craftsmen introducing motifs of western origin into their designs. The tulip, so popular in Holland in the seventeenth century, appears in many chintzes probably made for the Dutch market; borders of garlands of flowers similar to that in the Chinese embroidered hanging (Fig. 11) were drawn from French or English mid-eighteenth century patterns. The bedspread with heraldic devices (Fig. 16) was probably done for a special order with the design provided by the European agent.

The European woodblock versions of Indian designs are most frequently all-over floral patterns of intertwining sprays of exotic flowers. Some are large and bold in treatment and probably used for house furnishings. Others, like the detail in a panel of a skirt (Fig. 14), were small and delicate.

Indian designs were also a source of inspiration to English embroiderers during the seventeenth and early eighteenth centuries. Besides the painted cottons, there were also imported from India magnificent embroidered hangings in similar designs worked with silks in very fine chain stitch. It is from these sources that the so-called crewel work of the late seventeenth century developed. One very fine example is shown in this exhibition. It is a man's waistcoat (Fig. 13). Most of the embroidery is in chain stitch and the design of exotic flowers and peacocks has obviously been taken from an Indian chintz or embroidered hanging.

Another group of Indian textiles which had tremendous influence in Europe was Kashmir shawls.² They were imported by the East India Companies as early as 1685 and used as tablecloths and bedspreads. It was not until the second half of the eighteenth century that they became fashionable as wearing apparel. The design in the earliest examples was limited to a border of repeated floral sprays springing from a central stem or a vase. By the eighteenth century the sprays had become a close mass of flowers and foliage within a cone form. The rose-red silk shawl of European manufacture in this exhibition illustrates this design most clearly. It had its origins in Persian Safavid patterns, introduced in Kashmir design in the sixteenth century, at the beginning of the Mughal dynasty which brought Persian culture to India.

²The author is indebted to John Irwin, Assistant Keeper of the Indian Museum, Victoria and Albert Museum, for his article on shawls in the 1950 Christmas Number of *Country Life*.



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FIG. 1 (case 2). Fukien porcelain and its effect upon European ceramics.

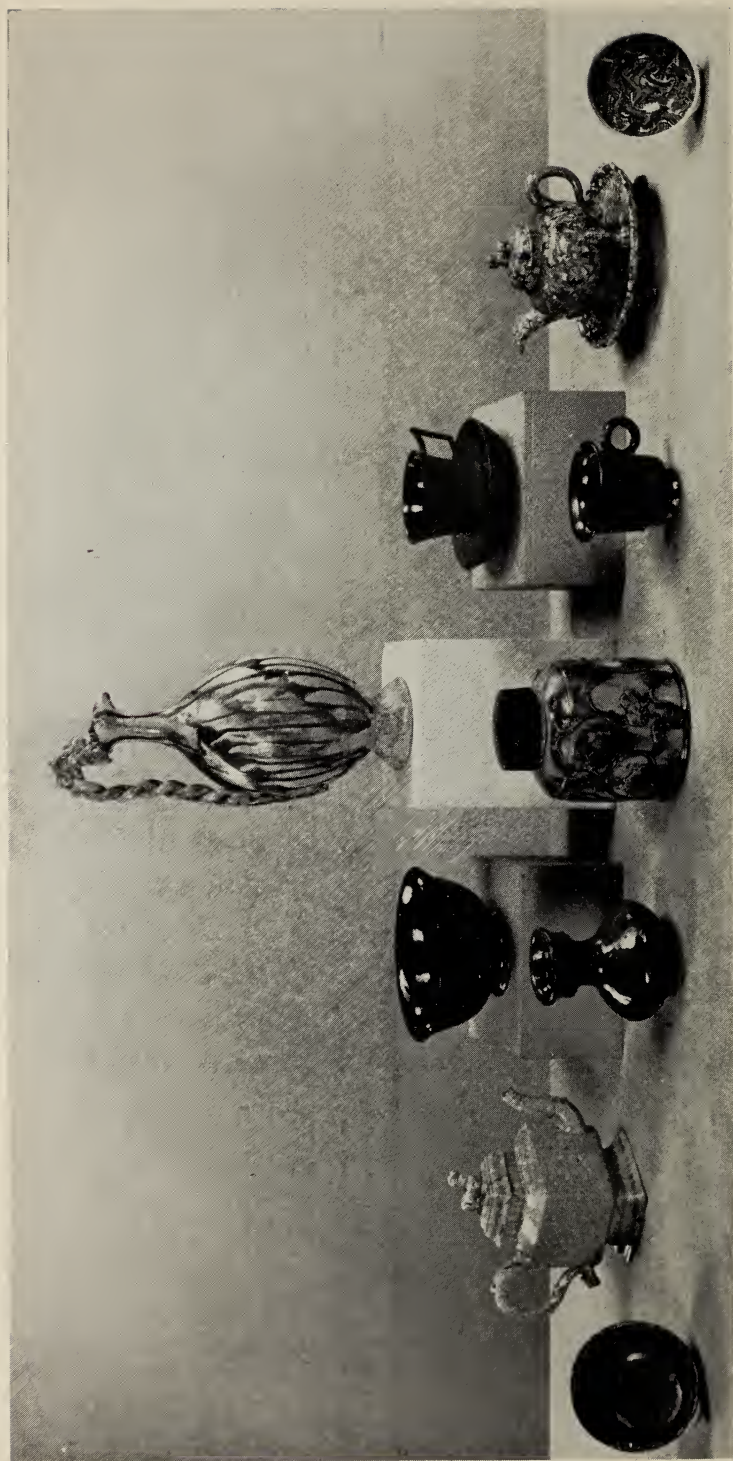


FIG. 2 (case 3). Tang pottery (A.D. 618-906) and its effect upon Staffordshire pottery.

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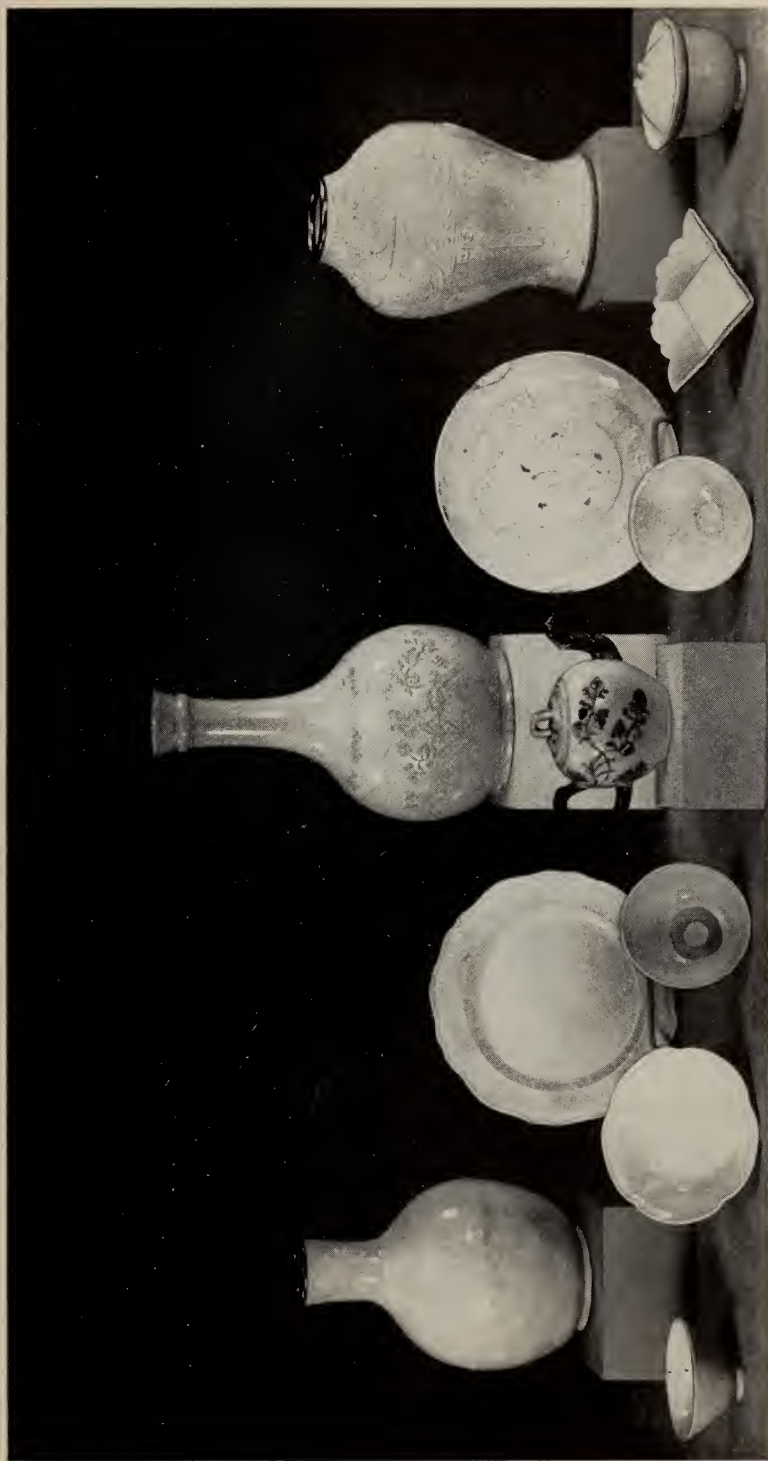
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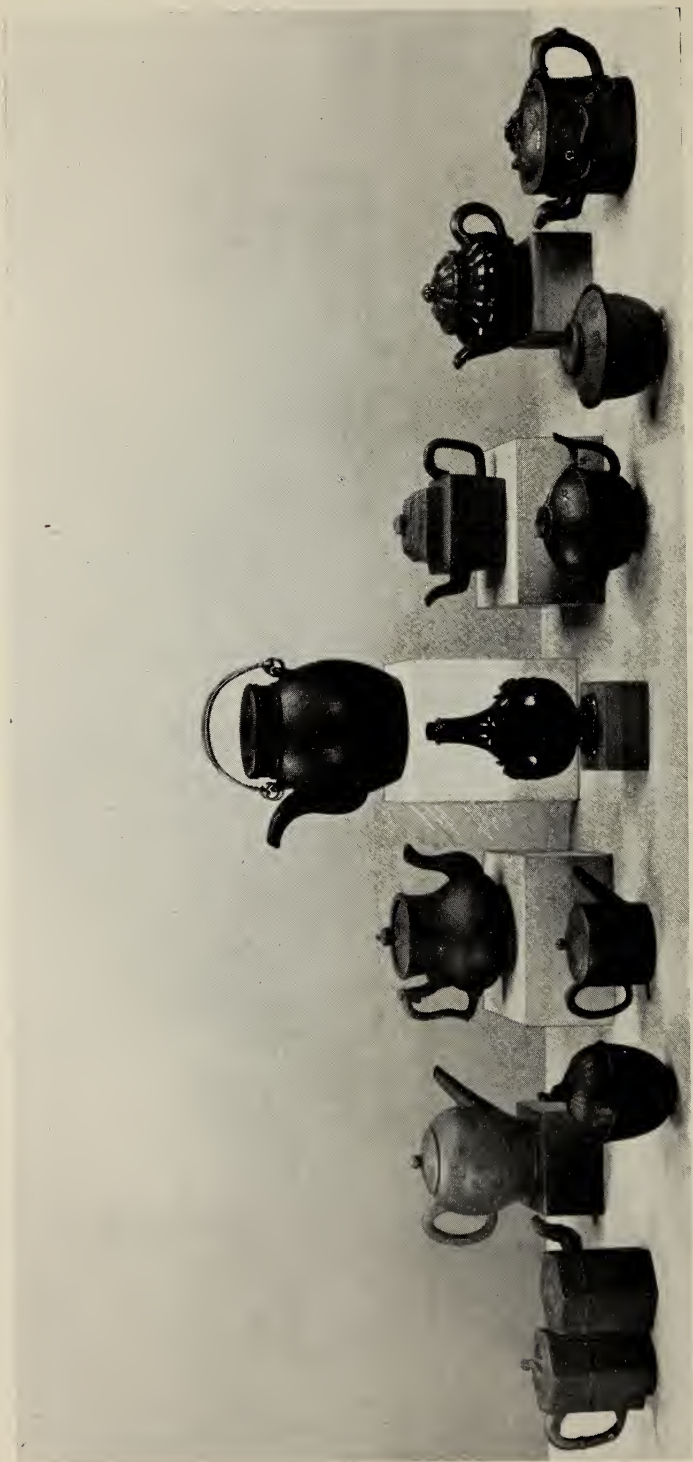
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FIG. 3 (case 4). Sung white porcelain (A.D. 960-1279) in relation to English pottery.

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FIG. 4 (case 5). The Kakiemon style in Japan and in Europe.



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FIG. 6 (case 7). The stonewares of I-hsing as an inspiration to Europe.



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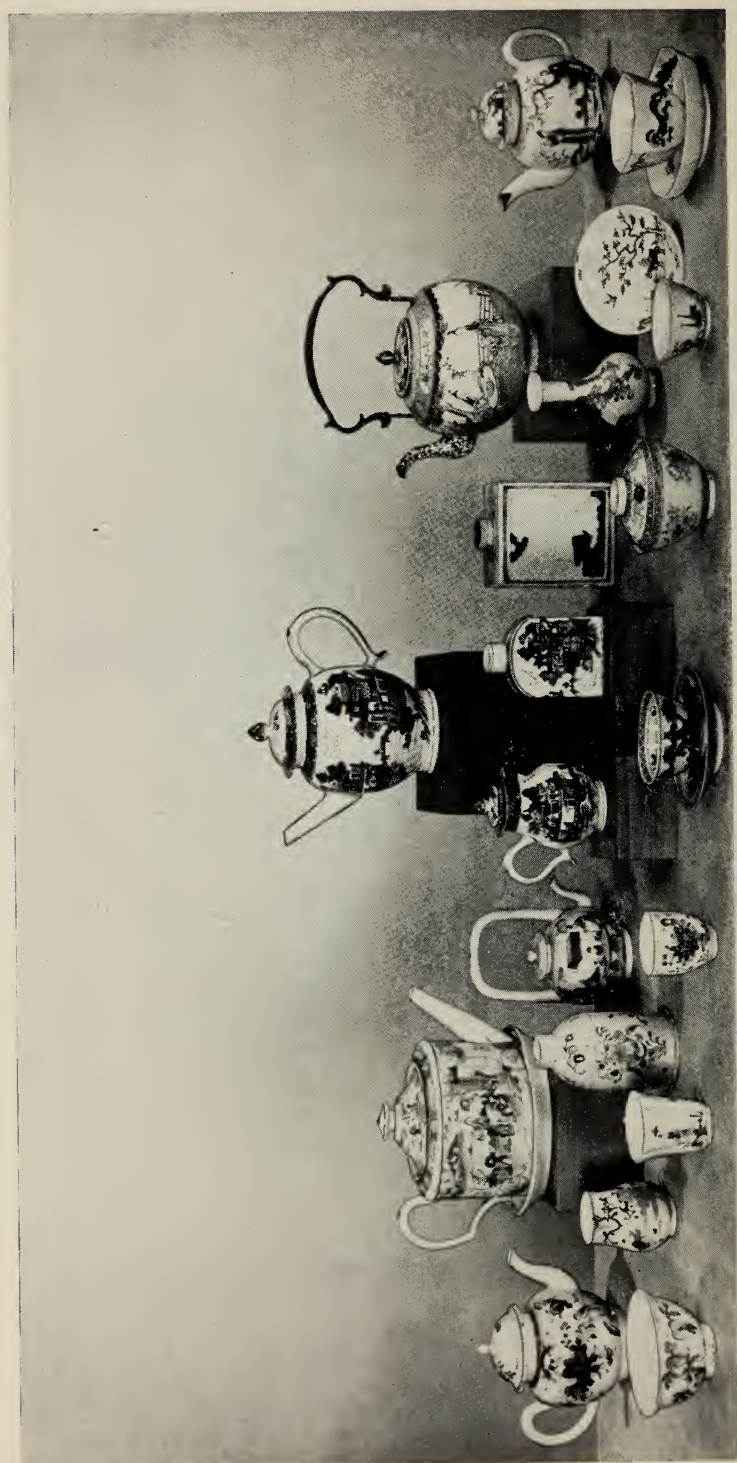
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FIG. 7 (case 8). The Imari style in Japan and in Europe.



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| 118 | 123 | 125 | 122 | 116 | 115 | 126 |
| | 127 | 128 | | 117 | 124 | |

FIG. 8 (case 9). Chinese blue-and-white porcelain and related western wares.



FIG. 9. Bedspread, French or English, 18th century. Copperplate print on linen. 161.



FIG. 10. Woven silk, French, second half of the 18th century. 163.



FIG. 11. Hanging, Chinese, 18th century. Embroidered in silks on yellow satin. Probably made for the Portuguese market. 157.



FIG. 12. Dress, English, about 1750. Made of Chinese painted silk. 159.



FIG. 13. Waistcoat, English, early 18th century. Quilted linen embroidered with coloured silks and gold thread. 169.



FIG. 14. Detail of skirt panel, French, third quarter of the 18th century. Polychrome woodblock print on cotton. 168.

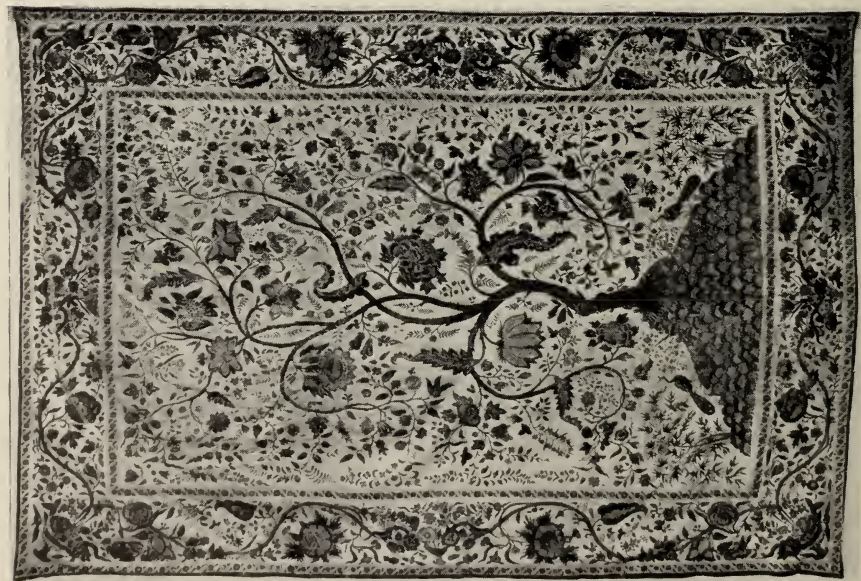


FIG. 15. Hanging, Indian, early 18th century. Hand-painted and resist-dyed cotton. 164.



FIG. 16. Bedspread, Indian, 18th century. Hand-painted and resist-dyed cotton. 166.



FIG. 17. Buddhist reliquary of lathe-turned wood. Japanese, 8th century A.D. 177.

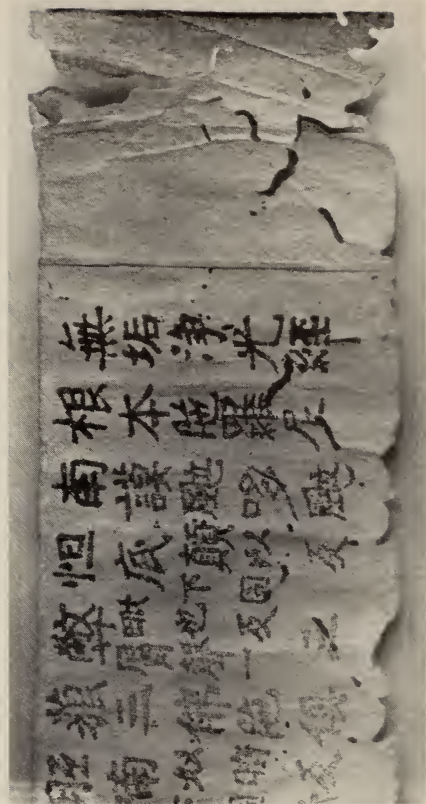


FIG. 18. Buddhist charm, block-printed on paper, found within the reliquary (Fig. 17). Japanese, 8th century A.D. 178.

斬竹漂塘



FIG. 19. Bamboo pulp vats. One of a series of woodblock prints taken from *Shih-chu-chai Chien-p'u*, "Drawings from the Ten Bamboos Studio."



FIG. 20. Ebony and ivory cabinet. Made in South India, probably for the Portuguese trade. Late 17th–early 18th century. 199.



FIG. 21. A "china case," designed by Thomas Chippendale about 1762 and illustrated in the third edition of his *Director*. English, made about the middle of the 19th century. 208.

The Indian shawls were very intricately made. They were woven in a twill weave with the design in tapestry weave in the basic twill set-up. In tapestry weave the weft threads of different colours are woven back and forth only where required by the design. They are the only weft threads and form the body of the cloth as well as the design. It is a very slow and exacting weave, and this, added to the cost of importation, made Kashmir shawls very expensive. Consequently we find in the 1780's European industry attempting to produce a similar but cheaper article. This began at Norwich in England, but the most celebrated factory producing shawls in the nineteenth century was in Paisley, Scotland. From 1814 to the 1870's when the fashion for shawls died, vast numbers were woven at this factory, its name becoming synonymous with shawls.

In general effect Paisley shawls look much like Kashmir shawls but on examining the back it will be found that the pattern threads have been woven across the cloth from selvage to selvage. Areas where long skips occur have been cut away to give a tidier and less bulky appearance.

From the beginning of European manufacture of shawls the design underwent considerable change. It became more stylized, more elaborate, and covered a great deal more of the shawl, developing into what is more the typical Kashmir and Paisley design. This change stems from the European merchants' demands for greater variety in design, and the importation into Kashmir of European patterns in the Indian manner, considered suitable for shawls. It is therefore impossible to tell where Indian design ends and European design begins during the nineteenth century. Three nineteenth century examples are shown in the exhibition: an Indian woven shawl, a Paisley woven shawl, and an Indian embroidered shawl, all with very similar designs.

The earliest embroidered shawls from India date from the beginning of the nineteenth century. These were for the most part imitations of woven shawls which had become more complicated in execution and frequently woven in a number of pieces and sewn together.

In Europe the shawl industry produced cheaper articles by means of printing, both on wool, on fine silk gauze, and on silk and wool gauze. The gauze shawls were very light and filmy and much in demand for summer wear.

K. B. BRETT

THE INVENTION OF PAPER—CHINA'S GIFT TO THE WEST

*Rags make paper,
Paper makes money,
Money makes banks,
Banks make loans,
Loans make beggars,
Beggars make rags.*

IN a cycle similar to the transformation of rags to paper, and paper to rags, do cultural developments, in this one world of ours, pass from East to West and from West to East.

An imperative need was responsible for the invention of paper-making in China. During the several centuries before Christ when the art of writing was becoming perfected and an extensive literature was developing, slabs of bamboo and pieces of silk were the chief materials used for preserving the written word. But books written on bamboo were inconvenient to use and heavy to transport. It is said that the old philosophers took with them several cartloads of bamboo books for their "summer reading" when they travelled from place to place. Silk was too expensive for ordinary use in writing books. Only the officials and the very wealthy could afford it. Some new material for writing, cheap and easy to use, became urgently needed.

In the history of the Han dynasty (206 B.C.—A.D. 220) it is recorded that in the first year of the Yüan-hsing period, A.D. 105, Ts'ai Lun, a minor official of the emperor, made a report to his master on a method of making paper. This is the generally accepted date for the invention of paper in China. Thereafter, with surprising speed the paper-making industry spread throughout all China included in the Han Empire.

It is hard to estimate the importance of this invention to China—and to the world. It made possible the production of literature in great quantities and in convenient form. It gave to the printing presses, when they came into existence, a material that brought the printed book within the range of the most modest purse.

The journey westward of the paper-making industry to Western Asia, Egypt, and Europe, is one of the most fascinating stories in early Chinese cultural history. Discoveries during the last four or five decades of old books and records along the Old Silk Road enable us to plot its progress across Asia with amazing accuracy. When the Arabs defeated Chinese armies near Samarkand in the extreme west

of Turkestan in A.D. 751, they captured several Chinese soldiers who were skilled paper makers. Soon the industry flourished in that district. Then it passed farther westward through the Arabic world to Syria, then to Egypt where it displaced papyrus about the tenth century. When the Mohammedans were in control of the coast of North Africa and Spain the knowledge of paper making spread across that territory. The first record of paper being manufactured in Europe comes from Spain and is dated A.D. 1150. It reached Germany in time to supply the newly developed Gutenberg Press with an efficient, economical material. Something of its importance to Europe at this time can be estimated when it is realized that the parchment for an early Gutenberg bible required the skins of no less than three hundred sheep.

Manufacturing of paper began in England in 1494, eighteen years after Caxton had set up the first printing press in that country. About two centuries later, in the year 1690, paper was made for the first time on this side of the Atlantic, at Philadelphia. Still another hundred years were to elapse before the first paper mill was set up in Canada, at Saint Andrews East, near Montreal in 1803. A small cairn bears the following inscription:

The first paper mill in Canada was built in St. Andrews East in, 1803-5 by a group of New Englanders, and later operated by James Brown, stationer of Montreal.

The first paper mill in what was then known as Upper Canada, or Ontario, was set up by James Crooks in Crooks' Hollow in 1825. Crooks earned the bounty of £100 offered by the government for the first paper manufactured in Upper Canada. Only a few days later John Eastwood and Colin Skinner made paper in their mill on the Don River and the Government, in recognition of their work, remitted the duty on their equipment imported from the United States of America.

From such small beginnings has grown one of Canada's greatest industries. Its extent and importance can be realized when we note that in 1937, 167.6 pounds of paper were produced per annum for every man, woman and child within our Dominion.

(We have included in the exhibition a series of photographs taken from *T'ien Kung K'ai Wu* showing the Chinese method of paper making. Fig. 19 illustrates the bamboo pulp vats.)

L. C. WALMSLEY

THE CHINESE STYLE IN EUROPEAN FURNITURE OF THE EIGHTEENTH CENTURY

WHILE it may be said that there was a constant pressure of Chinese influence upon European furniture styles for much more than a full century, it is certainly true that it has been much greater at some times and places than at others. This pressure has, of course, been determined by the foreign relations of the country concerned, its policies and its prosperity. Thus in Holland the activities of the Dutch East India Company were so extensive and enduring that it is not surprising to find a greater effect upon furniture and decoration than in other countries which had fewer eastern contacts. The Dutch East India Company was founded about 1600, and at the height of its prosperity it is said to have had ten thousand soldiers, two hundred merchant vessels and forty warships. This was the greatest investment in the "India trade" that any country had, until the eighteenth century development of the English "John Company" on the mainland of India. Oriental influences in Dutch art were therefore very strong, and frequently reiterated.

Another country very deeply touched by the Chinese style was France. Cardinal Mazarin was one of the most important early patrons of Chinese art in France, and the inventory of his collection published in 1653 shows a large number of Chinese objects. Twenty years afterwards the *Inventaires généraux des meubles de la Couronne* mention a number of pieces of furniture such as chairs, screens, etc. covered with Chinese fabrics, and some Chinese porcelain. It was also in the time of Louis XIV that the spread of the Chinese style was helped by the popularity of oriental porcelain vases as ornaments. Porcelain dishes became popular for serving fruit, and their use increased very greatly after the edicts of 1689 and the following years, calling in all silver plate to the mint, where the King's own household silver had already gone.

Le Mercure de France for February 1700 records that Louis XIV gave a grand ball at Marly, commencing with a divertissement called "Le Roi de Chine." The "King of China" was carried in a palanquin, preceded by some thirty Chinese musicians and singers. The Chinese style became extremely popular in France, and attained its maximum European popularity there in the next half century. This was for several reasons. It made a natural appeal to the mercurial temperament of the French people, and the love of novelty of the irresponsible French aristocracy. It was of these people that Carlyle said: "The

aristocrats laughed at the 'Contrat Social' but their skins went to bind the second edition." They were firm in their refusal to face reality, and preferred to live in a dream-world of Chinese pagodas, *singeries*, and Watteau creations.

Another favouring circumstance was the extraordinarily high technical ability of the French *ébénistes* (cabinet-makers), decorative painters, and metal-chasers at this time. Much of the freedom of expression of Chinese taste in France at this period comes from the fact that its interpretation in furniture and woodwork was executed by the most skilled men that the history of western craftsmanship records. One man whose name has been particularly associated with chinoiserie was Jean Pillement (1728-1808) who published several books of "Chinese" designs.

Of more immediate interest to the average person in this country is the effect of Chinese influence upon England. It was Elizabeth who granted the charter of the English East India Company in 1600, but the early policies of the Company were not sustained with the same vigour as in later times. The first important impact of Chinese influence upon English furniture comes in the reign of Charles II. As is usual in such cases, this is not accidental. All the circumstances of life in England at this time stimulated an interest in foreign styles and exotic manners. England was undergoing one of the most far-reaching changes in manners and mode of life in its history. The interest of Charles II in the East may have been partly because of the rich dowry of Catherine of Braganza with its territorial possessions in the Orient, and the many "India cabinets" from China and Japan. Another reason may have been a need to build up English prestige in competition with Portugal and Holland. The five charters granted by Charles II to the English East India Company were comprehensive in their range and generous in terms. This amounted to a virtual reconstruction of the English effort to extend a sphere of influence in the Far East. It is not surprising that we find "India cabinets" of lacquer appearing in England at this time. A frequent combination was an oriental lacquer cabinet set upon an elaborately carved and gilded stand of English workmanship. The Chinese and Japanese lacquer cabinets were strictly for export, and not for native tastes. They were, of course, lacquered with the traditional natural varnish obtained from the lacquer tree (*Rhus vernicifera*). This was refined and evaporated to a natural varnish that was almost insoluble and capable of being coloured with various pigments, the most frequent being Chinese vermilion. The export pieces were often given less than the usual

eighteen coats of lacquer, since it did not take long for the oriental merchants to find out that their customers in Europe did not know the difference. After the "India cabinets" arrived in England it was not long before the same tendencies developed as in the case of Chinese ceramics. They were beautiful, they were desirable, but they were very expensive. A demand developed for a native source of lacquer furniture. The art of "japanning," that is, imitating oriental lacquer with resin lac (shellac) and other varnishes, developed in the late seventeenth century and acquired great popularity in the first half of the eighteenth, the vogue being on the wane from 1765 onwards. William and Mary and Queen Anne lacquer is often of great charm and interest, and was paralleled by contemporary developments in France.

Basic shapes of furniture were little influenced by lacquer, and the "japanning" was usually done on furniture of the usual form. There were perhaps three usual qualities, ranging from the common black, green, red, and tortoise-shell grounds to a lacquer of high quality and considerable charm. It should be pointed out, of course, that the resemblance between English and oriental lacquer was only a superficial one. English lacquer may be compared to European tin-enamel ware, in which something was produced that looked like Chinese porcelain if one did not examine it too closely. Up to about 1700 "Chinese taste" in English furniture usually took the form of lacquer decoration, but the typical Queen Anne walnut chair received much of its characteristic form from Chinese sources. From this time onwards Chinese influences were to affect the forms of English furniture as well as the surface. The cabriole leg was apparently a contribution from the Chinese, and it is generally believed that the ball-and-claw foot was derived from the claw of a pearl-pursuing dragon. The "chinoiserie" or European idea of what constitutes a Chinese design—often, as in the case of the Royal Pavilion at Brighton, something which any cultured Chinese would consider completely foreign—only came into its own fully in England in the second and third quarters of the eighteenth century. "Chinese Chippendale" is a style difficult to analyse, since it is primarily synthetic and contains so much that is freely borrowed. It is really a variant of the rococo style, and as such was probably one of Mr. Chippendale's frequent borrowings from across the Channel. It is certainly true that every quality found in Chippendale designs in "Chinese taste" is also found in Louis XV decoration. The only possible exception to this might be in Chippendale's tendency to confuse Gothic and "Chinese" forms. A comparison

of the "Gothick" and "Chinese" frets shown in the 1762 edition of the *Director* makes it evident that Chippendale was not able to establish any difference between them. Many of the *Director* designs show an element of Gothic combined with a preponderance of Chinese motifs. The result has been in England, as in France, to create something which is almost an original style. It is true that its authors did not claim to have originated it; it is also true that it would have been vigorously disowned by the country of its supposed origin. The time has come for a new naming and classification of the European chinoiserie style, a style always fanciful, often fantastic, lavish, and extravagant, yet often with an undeniable charm and appeal. It can be said of this style as of all rococo that it is only great in the hands of a master. England has seen very few masters of rococo; Thomas Chippendale was one of them, but it would be difficult to find a close second. No discriminating critic would ever claim for Chippendale the sheer genius of the best men of the Louis XV school; he was, however, a man of very considerable ability and worthy of much respect.

The Chinese style went into eclipse not long after 1765 in both France and England, as it had no longer the strength to compete with the awakening interest in classical art, stimulated by the discovery of Herculaneum and of Pompeii and of large numbers of classical vases. After Neo-Classic turned to Empire and the latter style began to wane, England saw a brief revival of Chinese taste. This was not seen at its best, since the period was not a vigorous one. The imitation-bamboo furniture and similar pieces made for the Royal Pavilion at Brighton when it was refurnished by John Nash in 1819 had all the bad characteristics of nineteenth century design in China. The Victorian style was little affected by Chinese motifs, but borrowed from almost all other cultures and periods impartially.

F. St.G. SPENDLOVE

CATALOGUE

Ceramics

Cases 2 to 9, nos. 30 to 128 of this catalogue, are illustrated in Figures 1 to 8.

CASE 1

Chinese

1. PLATE, hard-paste porcelain, with mosaic pattern similar to that of an English Copeland plate (see No. 14). Chinese export ware, 19th century. Found in Iran.

D. 9" 938x13.1

2. PLATE, hard-paste porcelain, painted in a *famille verte* design. Chinese export ware, about 1700. Gift of Harry A. Norton, Esq.

D. 6½" 949.249.1

3. DISH, hard-paste porcelain, with painted grapevine border, probably copied from a Worcester design (see No. 17). Chinese export ware, early 19th century. Gift of Mrs. Homer A. Thompson.

D. 7½" 944.19.1

4. TWO KNIVES, with handles of Chinese porcelain painted in a *famille verte* design. European steel blades, 18th century.

L. 9", 11" 926.22.1-2

5. PLATE, hard-paste porcelain, found in Iran. The design is closely related to that of the Russian export plate (see No. 12). Chinese export ware, early 19th century.

D. 10" 938.10.1

6. PLATE, hard-paste porcelain, with enamel painting and gold in a design closely related to that of a Copeland plate (see No. 13). Chinese export ware, made for the Persian market, about 1800.

D. 9" 952.33

7. TEAPOT, hard-paste porcelain, with underglaze painted design copied from an English chinoiserie transfer print. Chinese export ware, second half of the 18th century.

H. 6" 947.8.1

8. PLATE, hard-paste porcelain, with blue painted design, related to the English Willow pattern. Chinese export ware, late 18th-early 19th century.

D. 9" 950.225.7

English and Continental

9. PLATE, tin-enamelled pottery with painted chinoiserie design. Dutch, Delft, early 18th century.

D. 13½" 924.16

10. PLATE, tin-enamelled pottery with painted chinoiserie design. Dutch, Delft, late 17th or early 18th century.

D. 13" 907.5.2

11. PLATE, tin-enamelled pottery with painted chinoiserie scene. English, Joseph Flower's pottery, Bristol, about 1760. Mary Louise Clarke Collection.

D. 13" 931.10.5

12. PLATE, hard-paste porcelain, with decoration very similar to that of a Chinese export plate (see No. 5). Russian, Moscow, 19th century. Found in Iran.

D. 9" 938.8.2

13. PLATE, stoneware, with printed design apparently copied from a Chinese porcelain plate made for the Persian market (see No. 6). English, Copeland, probably mid-18th century. Found in Iran.

D. 8" 938.8.3

14. PLATE, stoneware, with mosaic pattern closely related to that of a Chinese export ware plate (see No. 1). English, Copeland, about 1867 or later.

D. 9" 938.12.1

15. PLATE, soft-paste porcelain, with chinoiserie design painted in enamels. English, Liverpool, workshop of William Chaffers, about 1755-60.

D. 8½" 936.8.2

16. PLATE, tin-enamelled pottery, with painted chinoiserie decoration. English, Lambeth, late 17th century. D. 7½" 924.15

17. PLATE, soft-paste porcelain. The grapevine border in enamels and gold is closely related to that of a Chinese export plate (see No. 3). English, Worcester, late 18th century. Gift of Mrs. Agar Adamson. D. 7½" 943.2.1

18. PLATE, stoneware, printed in Spode's Peacock Pattern, almost an exact copy of a Chinese *famille rose* design. English, Spode, 1814-25. Gift of Ronald Copeland, Esq. D. 9½" 925.14.3

19. SOUP PLATE, white pottery with underglaze blue print in a Chinese design. English, late 18th century. D. 9½" 948.83.9

20. SOUP PLATE, stoneware, with printed chinoiserie design known as "Spode's Landscape." Spode, about 1805-10. Gift of Ronald Copeland, Esq. D. 9½" 925.14.2

21. CUP AND SAUCER, bone porcelain, with underglaze printed chinoiserie pattern of Willow type. English, early 19th century. H. of cup 2¼". D. of saucer 5½" 938.11

22. PLATE, stoneware with printed chinoiserie design, related to the Willow pattern. Spode's "New Stone," made about 1810-15, for export to the Near East. D. 10" 938.8.1

23. PLATE, tin-enamelled pottery, with polychrome painting derived from Chinese *famille verte* porcelain. Dutch, 18th century. Mary Louise Clarke Collection. D. 13½" 931.10.2

24. PLATE, tin-enamelled pottery with polychrome chinoiserie painting derived from Chinese *famille verte* porcelain. Dutch, 18th century. Mary Louise Clark Collection. D. 14" 931.10.3

25. PLATE, tin-enamelled pottery with painted design showing Chinese influence and known as the "Fazacker-

ley flowers." Liverpool, about 1750-60. Mary Louise Clarke Collection. D. 13¾" 931.10.1

26. PLATE, tin-enamelled pottery with painted chinoiserie design. Liverpool, about 1750-60. Mary Louise Clarke Collection. D. 13" 931.10.7

27. PLATE, tin-enamelled pottery with painted chinoiserie design attributed to Michael Edkins. Bristol, about 1760. Mary Louise Clarke Collection. D. 13½" 931.10.6

28. PLATE, tin-enamelled pottery with painted chinoiserie design in colours derived from *famille verte* porcelain. Dutch, 18th century. Mary Louise Clarke Collection. D. 14" 931.10.4

29. PLATE, tin-enamelled pottery with painted chinoiserie scenes and border which suggests the Chinese cracked-ice design. Bristol, about 1760. Mary Louise Clarke Collection. D. 11½" 931.10.8

CASE 2 Chinese

30. LIBATION CUP, hard-paste porcelain, with creatures of the zodiac moulded in relief. Form in imitation of a rhinoceros horn cup. Chinese, Fukien ware, 18th century. L. 5 5/16" 927.19.6

31. LIBATION CUP, hard-paste porcelain with moulded relief decoration including a goat, a crane, a crab and two pine branches. Form in imitation of a rhinoceros horn cup. Chinese, Fukien ware, 19th century. L. 4" 927.19.5

32. FIGURINE, hard-paste porcelain. Kuan Yin with two attendants. Chinese, Fukien ware, Ming dynasty (1368-1644). H. 7¼" 926.21.2

33. LIBATION CUP, hard-paste porcelain with prunus sprigs moulded in relief. Form in imitation of a rhinoceros horn cup. Chinese, Fukien ware, early 17th century. L. 3 15/16" 927.19.4

English and Continental

34. FIGURINE, soft-paste porcelain. Bow, about 1760-65.

H. 7¾" 938.9.1

35. COVERED CHOCOLATE CUP AND SAUCER, soft-paste porcelain with relief decoration in imitation of white Fukien porcelain. Saint Cloud, about 1730.

H. of cup 2¾". D. of saucer 4¾" 950.78a-c

36. TEACUP, COFFEE CUP, AND SAUCER, soft-paste porcelain, with prunus sprays in relief, showing the influence of Fukien ware. Bow, about 1750-55.

D. teacup 2¾", saucer 4¾". H. coffee cup 2½" 952.81.1-3

37. FIGURINE, soft-paste porcelain figure of Neptune. Derby, about 1760-70. Unmarked.

H. 13" 939.12

38. TWO-HANDLED BOWL, with cover, hard-paste porcelain with rococo relief border. Berlin, 1761-70.

Total H. 4¾" 944.18

39. SWEETMEAT DISH, soft-paste porcelain, the shell form copied from contemporary silver. Chelsea, with mark of incised triangle, about 1745-50.

D. 2½" 936.7.3

40. KNIFE with hard-paste porcelain handle decorated with prunus sprays in relief. Meissen, 18th century. English steel blade.

L. 8¾" 926.22.3

CASE 3

Chinese

41. EWER, buff pottery. Lead glaze streaked with brown and green. Chinese, T'ang dynasty (618-906).

H. 11 7/10" 923.17.4

42. BOWL, marbled brown and buff pottery, with lead glaze. Chinese, T'ang (618-906). Gift of C. T. Loo, Esq.

D. of lip 3¾" 949.26

43. VASE, cream pottery. Lead glaze streaked with yellow and brown, producing a marbled effect. Chinese, T'ang (618-906).

H. 4" 922.13.1

44. CUP, light buff pottery with yellow-brown glaze, Chinese, T'ang (618-906).

H. 2¾" 911.6.1

45. BOWL, marbled in brown and white clay with transparent lead glaze. Chinese, T'ang dynasty (960-1279).

D. 3 3/10" 923.18.1

English and Continental

46. TEAPOT AND COVER, moulded pottery; "solid agate" ware in brown and cream clay resembling the T'ang marbled wares. English, Whieldon, 1740-60.

H. 6¾" 934.7.5

47. BOWL, red-brown pottery with dark brown surface marbling under a transparent glaze. English, Whieldon, about 1750-60. Gift of R. Willis, Esq.

D. 5¾" 946.42.2

48. CUP AND SAUCER, red stoneware (*rosso antico*) with glaze on interior of cup. English, Wedgwood, late 18th century. Gift of Mr. and Mrs. Gordon Conn.

H. of cup 2¾". D. of saucer 5" 950.81.2

49. TEAPOT, with stand, moulded pottery of "solid agate" ware in blue, yellow, brown and cream. English, Whieldon, 1740-60.

Total H. 5" 934.7.7

50. TEA-CADDY, "marbled" pottery, obtained by mixing colours in the lead glaze. Applied relief decoration of a chrysanthemum bud. Tortoise-shell cover. English, Whieldon, about 1750-60.

H. 5¾" 934.7.6

CASE 4

Chinese

51. BOWL, hard-paste porcelain. Chinese, Ting ware, Sung (960-1279).

D. 4 1/10" 922.12.2

52. VASE, hard-paste porcelain with relief and incised decoration, and gilt metal rim. Chinese, Ting ware, Sung (960-1279).

H. 9¾" 918.14.1

53. DISH, hard-paste porcelain; lozenge-shaped, with floral decoration moulded in relief. Chinese, Ting ware, Sung (960-1279).

L. 6 1/5" 918.14.2

54. COVERED BOWL, white stoneware with transparent glaze. Chinese, Ting ware, Sung (960-1279).

D. 3 4/5" 920.10.2-3

55. VASE, hard-paste porcelain, made in two sections, with incised decoration and gilt metal lip. Chinese, Ting ware, Sung (960-1279).
H. 10½" 920.10.5

56. DISH, cream-coloured stoneware with impressed floral design under white slip and glaze. Chinese, Ting ware, Sung (960-1279).
D. about 9" 918.14.3

57. BOWL, hard-paste porcelain with impressed design of birds and waves. Chinese, Ting ware, Sung (960-1279).
D. 4¾" 923.17.2

58. BOWL, hard-paste porcelain with impressed design of birds and waves. Chinese, Ting ware, Sung (960-1279).
D. 4¾" 923.17.3

English and Continental

59. PLATE, white salt-glazed pottery with border design copied from contemporary silver. English, about 1750. Gift of Mottahedeh & Sons.
D. 9½" 950.225.15

60. VASE, salt-glazed pottery with applied relief decoration showing Chinese influence. English, 1755-60. Gift of Mrs. Frank A. Rolph.
H. 13" 949.254.3

61. TEAPOT AND COVER, grey-white stoneware with salt-glaze and relief decoration painted in enamels. English, about 1740-60.
H. 4½" 934.7.4

62. DISH, hard-paste porcelain, with decoration of peonies in the style of Sung *ying-ch'ing* (shadow blue) porcelain. Meissen, about 1720, with incised mark of the Johanneum Museum. Gift of Harry A. Norton, Esq.
D. 3¾" 949.243.1

CASE 5

Chinese

63. CUP, hard-paste porcelain with polychrome overglaze decoration. Chinese, Ch'ien Lung (1736-95). Gift of Mrs. H. D. Warren.
D. 7¾" 911.5.8

Japanese

64. DISH, hard-paste porcelain with Kakiemon pattern in coloured enamels.

Japanese, probably 18th century. Gift of Miss Alice Boney.
L. 5¾" 950.195.1

65. DISH, hard-paste porcelain with Kakiemon design in polychrome enamel painting. Japanese, Arita ware, mid-17th century.
D. 6¾" 936.7.4

66. DISH, hard-paste porcelain with Kakiemon design in coloured enamels. Japanese, Arita ware, first half of the 18th century. Gift of Miss Helen Norton.
D. 7¼" 950.157.120

67. CUP, hard-paste porcelain with Kakiemon design in polychrome enamel painting. Japanese, Arita ware, mid-17th century.
D. 2½" 936.7.5

English and Continental

68. SAUCER, soft-paste porcelain, foliated form, with Japanese Kakiemon pattern painted in enamels. Chelsea, raised-anchor period, about 1749-53.
D. 4¾" 936.7.6

69. CUP AND SAUCER, soft-paste porcelain, with painted decoration in enamels and gold, showing Japanese influence. English, Worcester, about 1765-75. Gift of Mrs. Y. Tweddell.
D. of cup 3¾", of saucer 5¾" 937.6.1

70. PLATE, tin-enamelled pottery with polychrome painting of partridges in imitation of a Japanese Kakiemon design (see Nos. 74 and 76). Dutch, with monogram of Augusteyn Reygen, 1663 or later.
D. 10¾" 933.13.1

71. VASE, soft-paste porcelain, with painted enamel decoration in the style of Kakiemon. French, Chantilly, about 1725-40. Gift of Harry A. Norton.
H. 6¾" 949.20

72. CUP AND SAUCER, soft-paste porcelain with polychrome enamel painting in the Japanese style. Worcester, mid-18th century.
D. of cup 2¾", of saucer about 5" 946.42.5

73. PLATTER, soft-paste porcelain, with enamel painting in the Kakiemon manner. Chelsea, red-anchor period, about 1753-56. Gift of the Ceramic Art Group, 1934-35.
L. 13¾" 936.8.1

74. CUP AND SAUCER, hard-paste porcelain, with partridge pattern painted in enamels in imitation of Kakiemon designs (see Nos. 70 and 76). Meissen, second quarter of the 18th century.

D. of cup 3", of saucer 4" 948.83.4-5

75. TEACUP, soft-paste porcelain with enamel painting in the Kakiemon style. French, possibly Chantilly, about 1725-40. Gift of Ralph M. Chait, Esq. D. 3" 948.101

76. SAUCER, soft-paste porcelain, with enamel painting of partridges in imitation of a Kakiemon design (see Nos. 70 and 74). English, Bow, 1755-60. Gift of Major R. A. Willis.

D. 4" 949.233.13

CASE 6

Chinese

77. VASE, hard-paste porcelain with underglaze blue decoration. Chinese, Ming dynasty (1368-1644).

H. 11" 925.17.2

78. VASE, hard-paste porcelain with underglaze blue decoration. Chinese export ware, K'ang Hsi (1662-1722).

H. 15" 911.5.5

79. JUG, hard-paste porcelain with underglaze blue decoration. Chinese, Ming (1368-1644).

H. 10" 910.59.1

80. PLATE, hard-paste porcelain with underglaze blue decoration. Chinese, late Ming, 17th century.

D. 10 3/5" 909.10.1

81. PLATE, hard-paste porcelain, with underglaze blue decoration, made for the Dutch market and similar to No. 84. Chinese, K'ang Hsi (1662-1722).

D. 8 7/16" 924.17.1

English and Continental

82. PLATE, tin-enamelled pottery with blue painted decoration including Chinese symbols. Dutch, Delft, late 17th-early 18th century.

D. 10" 933.13.2

83. TEAPOT, soft-paste porcelain, with chinoiserie painting in underglaze blue. English, Lowestoft, about 1750-70.

H. 5" 939.13

84. PLATE, tin-enamelled pottery with painting in blue which closely resembles a Chinese export plate made for the Dutch trade (see No. 81). Dutch, Delft, early 18th century.

D. 11" 910.60.1

85. SAUCER, soft-paste porcelain with chinoiserie painting in underglaze blue. Worcester, 1751-83.

D. 4" 926.20.1

86. PLATE, hard cream pottery with chinoiserie painting in underglaze blue including a so-called "Long Eliza" figure. English, probably Bristol, second half of the 18th century.

D. 9" 946.42.6

87. TEAPOT, soft-paste porcelain, with transfer-printed chinoiserie decoration in underglaze blue. Worcester, 1759-93. Gift of Mrs. Jean B. Durland.

H. 5" 950.228.3

88. SAUCER, soft-paste porcelain with chinoiserie painting in underglaze blue. Worcester, 1751-83.

D. 5" 926.20.2

89. TWO FORKS, with steel prongs and handles of soft-paste porcelain. Bow, third quarter of the 18th century.

L. 7 9/16", 8" 928.10.1-2

CASE 7

Chinese

90. TEAPOT, red stoneware, with grapevine decoration in relief. Chinese, I-hsing ware, Yung Ch'eng (1723-35). Total L. 7" 923.18.4

91. TEAPOT, red stoneware. Chinese, I-hsing ware, probably 18th century.

Total L. 6" 923.18.9

92. TEAPOT, black stoneware, with metal handles. Chinese, I-hsing ware, Ch'ien Lung (1736-95).

Total H. 6" 923.18.10

93. TEAPOT, red stoneware, with relief decoration. Chinese, I-hsing ware. Yung Ch'eng (1723-35).

Total L. 6" 923.18.7

94. TEAPOT, red stoneware, in foliated form. Chinese, I-hsing ware, Yung Ch'eng (1723-35).

Total L. 6" 923.18.5

95. TEAPOT, red stoneware, with relief decoration. Chinese, I-hsing ware. Yung Ch'eng (1723-35).

Total L. 8" 923.18.3

96. TEAPOT, brown stoneware. Chinese, I-hsing ware, probably 18th century.

Total L. 6 1/5" 923.18.6

English and Continental

97. TEAPOT, red stoneware, with chinoiserie designs in countersunk relief. English, Elers ware, late 17th century, showing the influence of the I-hsing teapots.

H. 3 3/4" 934.7.1

98. TEAPOT, red stoneware, with chinoiserie designs in countersunk relief. English, Elers ware, about 1700, showing the influence of the I-hsing teapots.

H. 4 3/4" 948.146

99. SUGAR BOWL, black basalt ware, with "widow knob." English, Wedgwood, late 18th century.

H. 4 3/4" 946.42.3

100. CUP AND COVER, red stoneware, with chinoiserie scenes in countersunk relief. English, Elers style, showing the influence of the I-hsing wares; early 18th century.

Total H. 3 3/16" 946.42.7

101. PILGRIM BOTTLE, polished brown stoneware with cut decoration and applied relief heads. Meissen, by Johann Friedrich Böttger, 1710-19. Lent by Mottahedeh & Sons.

H. 6" L951.4.2

CASE 8

Chinese and Japanese

102. TEAPOT, hard-paste porcelain, with overglaze polychrome decoration including a stylized version of the character *fu* (happiness). Chinese, Ming dynasty (A.D. 1368-1644).

H. 7 1/2" 910.62.1

103. PLATE, hard-paste porcelain, with painted decoration in underglaze blue and red enamel. Chinese export ware, late 18th century. Gift of Major R. A. Willis.

D. 9" 949.233.8

104. TEACUP AND COVER, hard-paste porcelain, with decoration in underglaze blue, enamels and gold. Japanese export ware, mid-19th century. Gift of Major R. A. Willis.

D. of cup 4 1/2" 949.233.10a-b

105. DISH, hard-paste porcelain, with decoration in underglaze blue, enamels and gold. Japanese, Imari ware, about 1840. Gift of Sir William Van Horne, K.C.M.G.

D. 11" 946x44.1

106. DISH, hard-paste porcelain, with polychrome decoration and the character *shou* (long life) in underglaze blue. Japanese export ware, early 19th century. Gift of Miss Helen Norton.

D. 9 1/2" 950.157.113

English

107. BOWL, soft-paste porcelain, with polychrome painting in imitation of an Imari pattern. English, Worcester, 1765-75.

D. 8 11/16" 926.20.3

108. PLATE, bone porcelain, with polychrome painting showing Japanese influence. Chamberlain's Worcester, about 1845-50. Gift of F. Cleveland Morgan, Esq.

D. 9 15/16" 917.5

109. CUP AND SAUCER, bone porcelain, with polychrome painting showing Japanese influence. Royal Crown Derby, late 19th century. Gift of Harold Burnham, Esq.

D. of cup 2 3/4", of saucer 5 1/4" 948.223.6a-b

110. POMADE JAR, bone porcelain, with polychrome decoration in an Imari pattern. Worcester, Barr, Flight and Barr, 1813-40. Gift of Col. S. R. Heakes, O.B.E.

D. 4 3/4" 937.7

111. PLATE, stoneware, with polychrome decoration in an Imari pattern. English, first half of the 19th century. Gift of Mrs. Agar Adamson.

D. 8 1/4" 943.2.2

CASE 9

Chinese

112. TEAPOT, CREAM JUG WITH COVER, AND TEA-CADDY, hard-paste porcelain, with underglaze blue painting resembling an English chinoiserie transfer print. Chinese export ware, late 18th-early 19th century.

Total H. teapot 7 2/5", jug 4 4/5", caddy 4 3/10" 939.15.1-3

113. TEAPOT, hard-paste porcelain, with underglaze blue decoration and inscription. Chinese, early 18th century.
Total H. 6½" 911.5.6
114. TEA-CADDY, hard-paste porcelain, with decoration in relief and underglaze blue. Chinese, late 18th-early 19th century.
H. 5¾" 927.19.3
115. TEA-KETTLE, painted enamel on bronze. Chinese, Canton, probably early 19th century.
D. 6" 921.17.3
116. BOTTLE, hard-paste porcelain, with dragon decoration in iron-red. Chinese, probably Yung Chêng (1723-35).
H. 4 11/16" 911.5.7
117. TEA-BOWL WITH COVER, hard-paste porcelain with overglaze polychrome decoration including Buddhist symbols. Chinese, Kuang Hsü (1875-1908).
D. 4¾" 911x6.3
118. TEA-BOWL, hard-paste, porcelain, with polychrome painting of *famille verte* design. Chinese, 19th century.
D. 4½" 911.4.14
- English and Continental**
119. TEAPOT, soft-paste porcelain, with polychrome painted decoration. English, late 18th century. Gift of Miss K. E. Hillary.
H. 5¾" 944.17.2
120. TEAPOT AND STAND, bone porcelain, with printed and painted chinoiserie design. English, M. Mason, early 19th century. Gift of Major R. A. Willis.
Total H. 6¾" 949.233.3a-c
121. TEAPOT, soft-paste porcelain, with chinoiserie scenes painted in enamels. Lowestoft, about 1760-70.
H. 5¾" 939.14
122. CUP AND SAUCER, hard-paste porcelain, with underglaze blue chinoiserie design. Dutch, third quarter of the 18th century. Gift of Harry A. Norton, Esq.
D. of cup 3¼", of saucer 5¾"
949.249.2a-b
123. CREAM-JUG, soft-paste porcelain, with chinoiserie design painted in enamels. Attributed to Worcester, second half of the 18th century. Gift of Major R. A. Willis.
H. 3¾" 949.233.14
124. CUP AND SAUCER, soft-paste porcelain; with chinoiserie design in "pencil black." Worcester, about 1765.
D. of cup 2¾", of saucer 4¾" 938.9.2
125. TEA-CADDY, stoneware with salt-glaze and enamel painting. English, first half of the 18th century. Gift of Major R. A. Willis.
D. 5" 946.42.4
126. CUP AND SAUCER, soft-paste porcelain, with dragon design painted in red enamel and gold, in a style similar to that of the Chinese bottle, No. 116. Chelsea, raised-anchor period, 1750-53. Gift of Major R. A. Willis.
D. of cup 3½", of saucer 5¾" 946.12.8a-b
127. COFFEE CUP, soft-paste porcelain, with chinoiserie "long Eliza" figure painted in enamels. Bow, about 1755-60.
H. 2¾" 943.2.3
128. COFFEE CUP, soft-paste porcelain, with enamel painting in the style of the Chinese *famille rose*. Bow, about 1750. Gift of O. Glendenning, Esq.
H. 2¾" 934.9.1
- CASE 10**
Chinese
129. TEA-BOWL AND SAUCER, hard-paste porcelain, with coat-of-arms and decoration in enamels. Chinese export ware, early 19th century. Lent by the Winfield Foundation.
D. of bowl 4¾", of saucer 5¾"
L952.3.25a, L952.3.24a
130. PLATE, hard-paste porcelain, with flowers and food-stuffs, the words "DE ALBUQUERQUE" and a cardinal's coat-of-arms, in enamels. Chinese export ware, late 18th century. Made for a Portuguese family. Lent by the Winfield Foundation.
D. 9" L952.3.19b
131. COFFEE CUP, hard-paste porcelain with enamel painting. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
H. 2¾" L952.3.20b

132. PLATE, hard-paste porcelain, with enamel painting including a château and coat-of-arms. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.
D. 9" L952.3.34

133. COVERED DISH, hard-paste porcelain, with enamel painting. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.
Total H. 4½" L952.3.13

134. PLATE, hard-paste porcelain, with arms of the ducal family of Anhalt in enamels. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.
D. 9" L952.3.32a

135. CUP, hard-paste porcelain, with basketry design in relief and arms of Gassot du Deffens en Berri in enamels. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. 3" L952.3.4b

136. CUP AND SAUCER, hard-paste porcelain, with coat-of-arms in enamels and border of underglaze blue. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. of cup 3¼", of saucer 5" L952.3.38a-b

137. PLATE, hard-paste porcelain, with the Gordon arms in enamels, and border design in underglaze blue. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. 9½" L952.3.43a

138. CUP AND SAUCER, hard-paste porcelain, with flowers and allegorical scene painted in enamels. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.
D. of cup 3¼", of saucer 5½" L952.3.10a-b

139. TEACUP, SAUCER, AND COFFEE CUP, hard-paste porcelain, with enamel decoration including the Gordon arms. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. of cup 3", of saucer 4½".
H. of coffee cup 2½" L952.3.48a-b
L952.3.47b

140. PLATE, hard-paste porcelain, with coat-of-arms and medallions painted in enamels. Chinese export

ware, first half of the 19th century. Lent by the Winfield Foundation.
D. 9½" L952.3.30

141. PAIR OF TRENCHER SALTS, hard-paste porcelain, with floral design in enamels. Chinese export ware, third quarter of the 18th century. Lent by the Winfield Foundation.
D. 3¼" L952.3.29a-b

142. PUNCH BOWL, hard-paste porcelain, with enamel decoration including the Gordon arms. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. 11¼" L952.3.41

143. PLATE, hard-paste porcelain, with border design in enamels and gold. Chinese export ware, early 19th century. Lent by the Winfield Foundation.
D. 9½" L952.3.11b

144. CUP, SAUCER, AND COFFEE CUP, hard-paste porcelain, with floral sprays and arms of the Seymour family in enamels. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.
D. cup 3", saucer 4½". L952.3.36a-b
H. coffee cup 2½" L952.3.37b

145. COFFEE CUP AND SAUCER, hard-paste porcelain, with enamel painting. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
H. of cup 2¾", of saucer 5½" L952.3.21a-b

146. SAUCER, hard-paste porcelain, with painted decoration in green and black enamel in imitation of printed ware. Chinese export ware, early 19th century. Lent by the Winfield Foundation.
D. 6½" L952.3.8b

147. CUP AND SAUCER, hard-paste porcelain, with a shield supported by the arms of the State of New York and an underglaze blue border with gold stars. Chinese export ware, late 18th century. Lent by the Winfield Foundation.
D. of cup 3½", of saucer 5½" L952.3.6a-b

148. PIERCED FRUIT DISH AND TRAY, hard-paste porcelain, with green and black enamel painting in imitation of

printed ware. Chinese export ware, early 19th century. Lent by the Winfield Foundation.

L. of tray 10½" L952.3.49a-b

149. PLATE AND HOT-WATER PLATE, hard-paste porcelain, with grapevine pattern, shield and crest, in brown enamel and gold. Chinese export ware, early 19th century. Lent by the Winfield Foundation.

D. of plate 9½", of hot-water plate 9½"
L952.3.26-27

150. PIERCED FRUIT DISH AND TRAY, with painted decoration in underglaze blue and a coat-of-arms in black enamel and gold. Chinese export ware, early 19th century. Lent by the Winfield Foundation.

L. of tray 11" L952.3.40a-b

151. TEA-CADDY, hard-paste porcelain, with decoration in underglaze blue and enamels, including the Gordon arms. Chinese export ware, late 18th century. Lent by the Winfield Foundation. H. 4½" L952.3.45

152. PLATTER, hard-paste porcelain, with arms of the ducal family of Anhalt in enamels and gold. Chinese export ware, mid-18th century. Lent by the Winfield Foundation.

L. 1'6" L952.3.33b

153. PLATTER, hard-paste porcelain, with basketry border in relief and arms of Gassot du Deffens en Berri in enamels. Chinese export ware, late 18th century. Lent by the Winfield Foundation.

L. 1'2½" L952.3.2

154. PLATTER, hard-paste porcelain, with floral decoration in gold and enamels. Chinese export ware, third quarter of the 18th century. Lent by the Winfield Foundation.

L. 1'10½" L952.3.28

155. PLATTER, hard-paste porcelain, with floral decoration in enamels. Chinese export ware, early 19th century. Lent by the Winfield Foundation. L. 1'2¾" L952.3.35

Textiles

Chinese

156. SUTRA VOLUME. Dull red satin ground. Large peony in twill weave of greyish-green silk weft threads. Chinese, early 15th century.

Chinese Library

157. HANGING. Bright yellow satin ground embroidered in satin stitch with 2-ply silk. Crossed anchors and lances with pennants interlaced into ribbon-like scrolls with running pattern of flowers. Top border of floral festoons of European design. Probably made at Macao for the Portuguese market. Chinese, 18th century. Gift of Mrs. Sigmund Samuel. Fig. 11.

L. 11'5". W. 8'2" 950.100.553

158. FRAGMENT OF PAINTED SILK. Almost semi-circular; broken scrolls and lattices framing vases of flowers, birds, and butterflies on white ground. Woven gold tape border at top suggests that it may have been a cape or ecclesiastical vestment. Pieced. Chinese, 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne.

Greatest W. 5'2". Greatest L. 3'4"
934.4.286

159. DRESS. Made of painted Chinese silk. Repeat pattern of meandering floral sprays, similar in arrangement to designs found on Indian chintzes made for the 18th century European market. Dress of two pieces: an overdress and a skirt. English, about 1750. Gift of the Members of the Staff of the Royal Ontario Museum, in memory of Ethlyn M. Greenaway. Fig. 12. 952.18a-b

160. SHAWL. White silk embroidered in satin stitch with 2-ply white silk thread. Reversible. Large sprays of peonies springing from each corner and filling ground of shawl. Narrow meandering floral border of lotus blossoms. Wide knotted white silk fringe. Made for the Spanish market. Chinese, 19th century.
Size 5½" x 5'3½" without fringe.
Fringe 1'3" approx. 952x53

161. BEDSPREAD. Linen ground. Copperplate printed repeat design in black of four groups of Chinoiserie figures.

Probably inspired by European engravings in books on China by European travellers. Repeat measures 3'2½" wide (selvage to selvage) and 3'3" deep. French or English, 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. Fig. 9. 934.4.416

162. COTTON. Woodblock printed. Repeat of two groups of vases with floral sprays; each group measures about 10" x 16" and repeats vertically, with the motif in the alternating rows dropped. A similar design is illustrated in Clouzot and Morris, *Painted and Printed Fabrics*, plate LI. The positions of the motifs are the same here, but they are alternated and repeat diagonally. French, late 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. 934.4.190

163. SILK. Compound weave. Crimson satin ground, light buff design in plaincloth and two twill weaves. Each weave produces a different texture giving depth and variation to an otherwise flat design. Reversing repeat of a dancing Chinoiserie figure with bells and a similar seated figure with lute-like instrument. Figures linked vertically by flowers, foliage, and drapery. French, 2nd half of the 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. Fig. 10.

L. 3'3". W. 1'7½". Pattern 2'1" x 9"
934.4.325

Indian

164. HANGING. Cream cotton, hand-painted and resist-dyed. Flowering tree growing out of scale mound, with small bamboos at either side and peacocks; meandering floral border. The whole outlined with gold leaf applied to a binding substance, probably done at a later date. Indian, early 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. Fig. 15.

L. 12'. W. 8'5" 934.4.13

165. PANEL. White cotton, hand-painted and resist-dyed. Repeat of four floral sprays, with wide border of the same and double narrow inner border of meandering spray. Indian, early 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne.

L. 10'5". W. 8'6" 934.4.21

166. BEDSPREAD. White cotton, hand-painted and resist-dyed. Central medallion of birds surrounded by radiating coats-of-arms; coat-of-arms in each corner. The arms have not been identified. Indian, 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. Fig. 16.

L. 8'4½". W. 4'8" 934.4.9

167. OVERDRESS. Made of Indian handpainted and resist-dyed cotton; all-over repeat design of meandering sprays. English, 1770-80. Lent by Mrs. John Neill Malcolm.

L952.2.1

168. PANEL OF A SKIRT. Woodblock printed cotton. Drop repeat of meandering sprays. Blue has been painted in by hand. Made with one set of blocks 1'3" x 1'. French, 3rd quarter of the 18th century. The Harry Wearne Collection. Gift of Mrs. Harry Wearne. Fig. 14.

934.4.203a

169. WAISTCOAT. White linen embroidered in chain stitch with coloured silks and couched gold thread; quilted lattice ground in backstitch in pale yellow silk. Exotic flowers and peacocks inspired by Indian painted cottons. English, early 18th century. Fig. 13.

924.22

170. SHAWL. Cream-coloured wool twill, with twill tapestry woven borders. Borders contain eight 10½" cones with small flat vases at the base of each; a 2" cone between each large one. Narrow conventionalized floral edging. Indian, 19th century. Gift of Sir Michael Sadler.

L. 9'10". W. 3'9" 933.14.5

171. SHAWL. Black wool twill, embroidered in stem stitch in coloured silks. Border of radiating scrolls and ogee arches, probably from pattern supplied by European agents. Indian, 2nd half of the 19th century.

L. 6'10". W. 6'5" 921.16.5

172. SHAWL. Twill tapestry weave, wide border of radiating scrolls and cones. Coarsely embroidered outer border of repeated leaf forms. Narrow fringe. Indian, 19th century.

L. 6'5½". W. 6'2" 921.16.7

173. SHAWL. Rose-red silk twill; border in weft patterning. Row of eight 12" cones containing central floral motif and floral border. French or English, early 19th century. Gift of Mr. E. R. Rolph.
L. 9'8". W. 4" 949.21.2

174. SHAWL. Wool, Jacquard weave; narrow arches and cones. Plain central medallion. Paisley, mid-19th century.

Gift of Mrs. W. M. A. Anderson.

L. 11'. W. 5'5" 940.13

175. SHAWL. Gauze, white silk warp and cream wool weft; warp and weft stripes of white silk. Printed pattern of staggered cones containing floral motifs. Knotted silk fringe. Paisley, mid-19th century. Gift of Count and Countess Bieniewski.
L. 11'. W. 5'6½" 942.8

Paper

176. PAINTING. Buddhist, probably votive, on very heavy soft brown paper, much torn, stained by water and mildew; standing *Bodhisattva* figure under canopy, two attendants; at right side the female donor and a panel bearing the name and the date A.D. 696; figures outlined in black with touches of dull red and dark green. Probably made at Tun Huang, Kansu Province. Chinese, T'ang. Loaned permanently to the museum in memory of the late Philip Vos, Esq., K.C., by his wife and children.
H. 47". W. 23" L950.4.1

177. BUDDHIST RELIQUARY. In the form of a lathe-turned wooden pagoda; smaller top part forms the lid of a hollow cylindrical cavity; made at the command of the Japanese Empress Shotoku about A.D. 770. Japanese, 8th century A.D. Fig. 17.
H. 8½". D. 4½" 952.91.1

178. BUDDHIST CHARM. Block-printed on paper and made to be placed in a prayer-wheel or reliquary. Found inside the wooden pagoda. Japanese, 8th century A.D. Fig. 18.
L. 21". W. 2½" 952.91.2

179. PRAYER SHEET. Two woodcuts on one sheet of paper. Chinese text with, above it, a standing figure of the *Bodhisattva Avalokitesvara* (Kuan Yin). Printed from two separate blocks, the lower one dated A.D. 947. From Tun Huang, Kansu Province. Chinese, Five Dynasties. From the Stein Collection.
H. 18". W. 12½" 927.24

180. PRINTED PAPER MONEY. Denomination *Yi kuan* issued during the

reign of the Hung Wu Emperor (1368–99). Chinese, Ming.

L. 13½". W. 8½" 925.93

181. MOVEABLE TYPE. Six characters, two in bronze, four in wood, made in Korea about 1500. Chinese, Ming.
Bronze: 9/16" square,
Wood: 7/16" square 952.90.1–6

182. PRINT. Printed in six colours from woodcuts; one of the illustrations from a famous seventeenth century artist's manual known as the *Chieh Tzu Yüan Hua Chuan* or "Mustard-seed Garden Painting Manual" first printed in 1679. Chinese, Ch'ing.
9½" x 11½" 932.7

183. BOOK. Copy of the *Hsiao Ching* or "Classic of Filial Piety" published about 1850; sixteen pages, printed on one side only. Chinese, Ch'ing.
10½" x 6" 934.17.3

184. SCHOOL COPY-BOOK. Used for tracing out characters in *hsing shu* or longhand. The characters are printed in the obverse, i.e. white print on black ground, to facilitate tracing. Dated 1882. Chinese, Ch'ing.
3½" x 6½" 934.17.1

185. WOOD BLOCK. Carved in *K'ai Shu* or "Clerkly hand" type-face, bearing pages three and four of the *Hsiao Ching* or "Classic of Filial Piety." About 1850, or earlier. Chinese, Ch'ing.
7¾" x 11½" 934.17.4

186. WOOD BLOCK. Carved in modified *hsing shu* or longhand, in obverse type. For printing a school copy-book of the variety used in tracing. The block prints five pages in one sheet which is then pleat-folded and pasted

to the next. Dated 1882. Chinese, Ch'ing.

5½" x 15½" 934.17.2

187. SEAL. Carved pink soapstone, undecorated, bearing three characters in the "*Hsiao Chuan Tzu*" or "Small Seal" style of writing. From Shensi Province. Chinese, perhaps Sung.

1½" x 1½" x 1½" 923.1.34

188. SEAL. Jade seal decorated with carved dragon; hole drilled horizontally through the seal beneath the dragon, possibly to receive a handle or a silk cord; seal itself almost abraded from the base which is split in two. Chinese, probably Ch'ing.

4½" x 4½" x 4½" 923.1.33

189. SEAL. For personal use, carved

soapstone; rectangular column surmounted by mythical beast; two characters in "*Hsiao Chuan Tzu*" or "Small Seal" script. Chinese, Ch'ing.

2¾" x ¾" x ½" 934.16

190. PORCELAIN BOX. For seal (or "chop") ink; shallow circular saucer on ring foot, with shallow saucer lid. White glaze with underglaze decoration in blue; on the lid two confronting Imperial five-clawed dragons amidst stylized clouds, flaming pearl in the centre; the lower saucer decorated with stylized waves and rocks. A Ch'ien Lung mark on the foot, probably a late 19th century piece. Chinese, Ch'ing. Gift of Sir Edmund Walker.

H. 1½". D. 4" 952.94

Furniture

Chinese

191. CABINET, brown polished lacquer, with decoration in red and gold. Chinese, Ch'ien Lung (1736-95).

L. 3'1¾" 922.15.1

192. BOX, lacquered wood, inlaid with ivory. Chinese, Ch'ing Dynasty, late 18th century.

L. 27¾" 909.11.1

193. ARMCHAIR, red lacquer, with decoration in bright red, black and gold. Chinese, 18th century. From the home of Prince Kung Pu Wei, Peking.

H. 3'7" 921.15.1

194. TABLE, red lacquer, with floral decoration. Chinese, Ming Dynasty (1368-1644). From the home of Prince Kung Pu Wei, Peking.

H. 3'2" 922.15.2

195. FOLDING CHAIR, *Tzu tan* wood, with stylized dragons in low relief and cord seat. Chinese, 17th century. Lent by Mrs. Edgar Stone.

H. 31" L952.5.1

196. FOLDING ARMCHAIR. Said to come from the Ta Ch'ieh szu Temple in the Western Hills, Peking, and formerly the property of the Empress Dowager; used only by her when visiting the temple. Chinese, Ch'ien Lung (1736-95).

H. 4' 920.8.1

Japanese

197. CABINET, black lacquer, with decoration in gold relief. Japanese, 18th century. Modern stand.

L. 3' 918.15.1

East Indian

198. CHAIR, carved ebonized wood. Made in India, second half of the 17th century, for the Portuguese trade. The T. Eaton Co. Collection.

H. 35½" 924.21.1

199. CABINET, carved ebony with ivory, in a design of sunflowers and lotus. Probably made in south India, 18th century or earlier, for the Portuguese market. The T. Eaton Co. Collection. Fig. 20.

H. 5'5" 927.23.1

English and Continental

200. CABINET, red lacquer, with chinoiserie design in gold. Venetian, about 1700.

L. 28" 929.14.1

201. ARMCHAIR, walnut, inlaid with ivory. Dutch, 18th century. Gift of Mrs. Josephine Eaton Burnside.

H. 3½" 941.8.1

202. CORNER CUPBOARD, black and gold lacquer with chinoiserie decoration. English, about 1700. The T. Eaton Co. Collection.

H. 4'2¾" 920.11.1

203. LONG-CASE CLOCK, green lacquer with chinoiserie design in gold. English, early 18th century. The T. Eaton Co. Collection.
H. 7'8" 911.7.1

204. CHAIR, walnut, with modern upholstery. English, Queen Anne, about 1705-10. The T. Eaton Co. Collection.
H. 3'1¾" 920.14

205. CARD TABLE, mahogany, with chinoiserie fretwork design in "Chinese Chippendale." English, about 1750.
H. 30" 929.15

206. ARMCHAIR, mahogany, with

modern upholstery, in a chinoiserie style. English, 1790-1800. The T. Eaton Co. Collection.
H. 34" 926.23.1

207. ARMCHAIR, birch, made to resemble Chinese bamboo. From the Royal Pavilion, Brighton. English, about 1819.
H. 3'1" 929.13.1

208. CHINA CABINET, mahogany, with pagoda top, in a Chippendale chinoiserie design of 1762. English, about 1840. The T. Eaton Co. Collection. Fig. 21.
H. 8'10" 923.20.1

PUBLICATIONS AND PHOTOGRAPHS

Publications of the Museum may be ordered at the Sales Desk, and prints of photographs of Museum objects from the Main Office. Orders by post should be sent to the Secretary of the Museum.

MUSEUM PUBLICATIONS

The following Museum publications are in print, and may be obtained from the Museum:

Outline Guide to the Royal Ontario Museum (Section III deals with the Museum of Archaeology), price 50 cents.

Outline Guide to the East Asiatic Section, price 15 cents.

Excavating Ontario History, by Margaret M. Thomson, published by the Division of Education, price 30 cents.

Chinese Court Costumes, by Helen E. Fernald, price \$1.00.

Books of the Middle Ages, price 35 cents.

Palestine, Ancient and Modern. A Guide to the Palestinian Collections, 1949, price \$1.50 (by post \$2.00).

Fibres, Spindles and Spinning Wheels, by Dorothy K. Macdonald, price 50 cents.

Picture Books: *Chinese Figurines*; *Egyptian Mummies*; *Greek Pottery*. 50 cents each.

Chinese Frescoes from the Royal Ontario Museum (a new edition of *Museum Bulletin* No. 12, bound together with Nos. 13 and 14), price 75 cents.

The following past numbers of the *Bulletin of the Royal Ontario Museum of Archaeology*: 7, 10, 11, 15, 16, 17, and 18.

The Chair in China, by Louise Hawley Stone, 1952, price \$2.00.

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